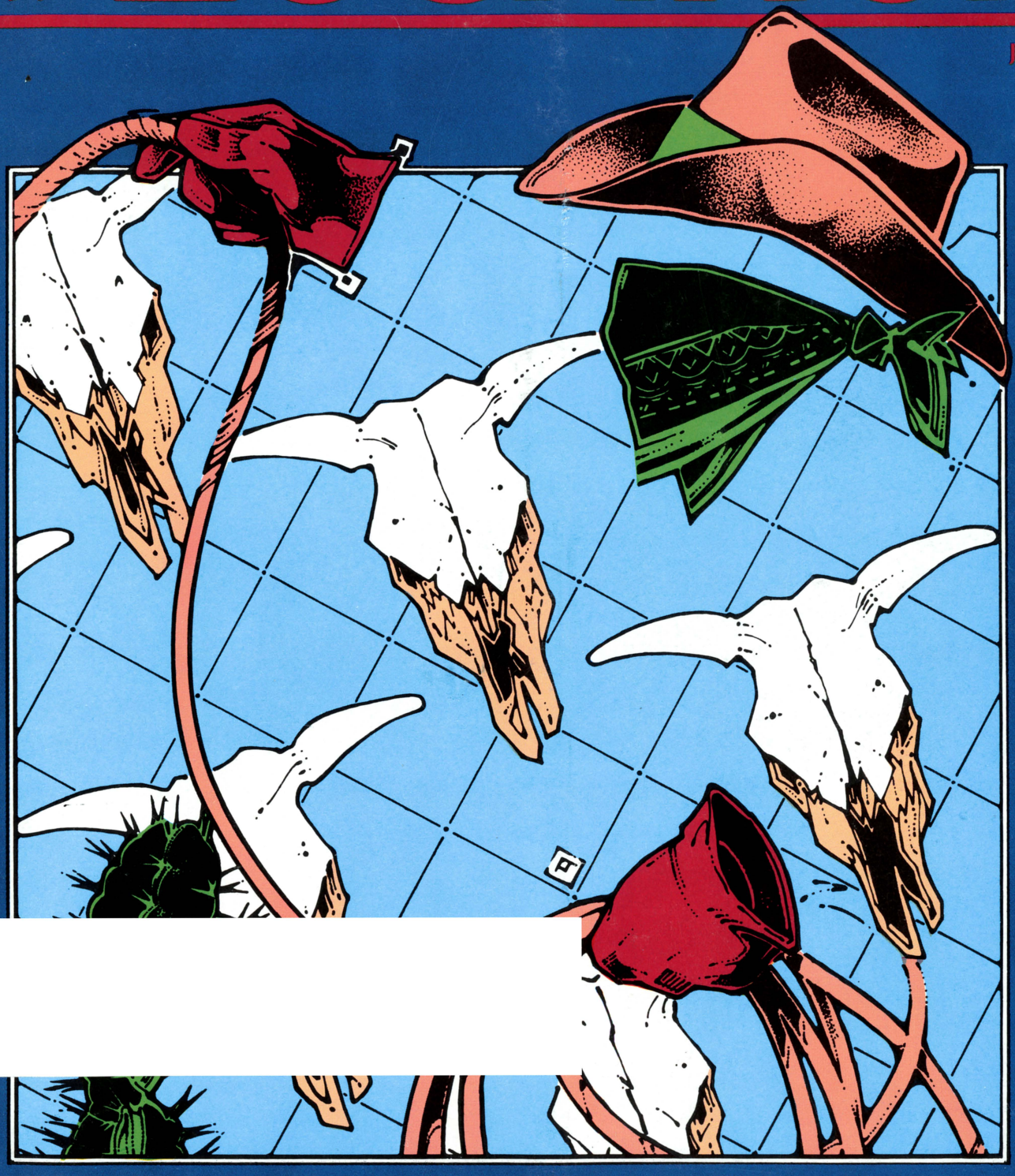
AMUSEMENT & MUSIC OPERATORS ASSOCIATION
AMOA

THE LOCATION

July 1984



San Antonio, Texas

1984 AMOA Mid-Year Board Meeting

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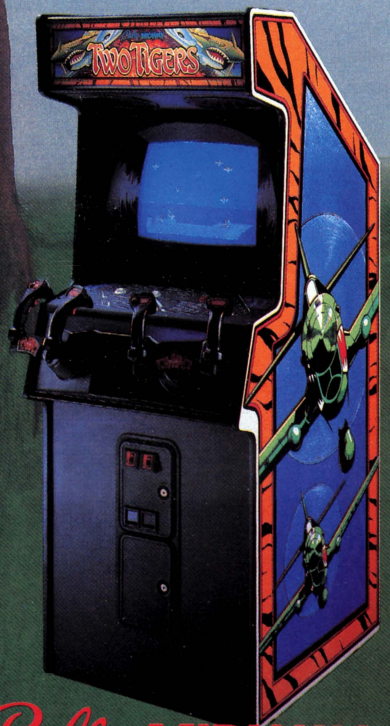

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THE LOCATION

The official publication of the Amusement and Music Operators Association.

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Members Can Recommend Candidates For AMOA Board of Directors

AMOA members have the opportunity to recommend candidates to the AMOA Board of Directors. Each year there are ten (10) Director positions elected by the membership for a three-year term.

Any AMOA member in good standing may submit the name of a qualified candidate for consideration by the Nominating Committee. For each candidate there should also be four additional members endorsing the individual. A letter of recommendation should be sent to the AMOA Nominating Committee for Directors stating the qualifications of the candidate, industry activities and local and civic activities. The deadline for recommendation of candidates is July 31, 1984.

All recommendations are to be sent to the AMOA office. The Nominating Committee for Directors will review all candidates and present their slate of candidates for consideration by the membership at the AMOA Annual Meeting which will be held on Thursday, October 25, at the Hyatt Regency Hotel in Chicago.

AMOA Nominating Committee:

Past President—Wesley S. Lawson, Lawson Music Co., Inc., Winter Haven, FL.

Vice President—Clyde Knupp, Amuse-O-Matic Co., Inc., Fort Dodge, IA.

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Board Alternate—Jim Hayes, Gem Music & Vending Co., Inc., Dayton, OH. ■

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"You are an unhappy Interface Robot (#1984) in rebellion against 'Big Brother' and his 'Evil Eyes'. The Evil Eye dictates the 'Law'. The Evil Eye will kill you if it sees you breaking the Law. Your mission is to destroy the Evil Eye."

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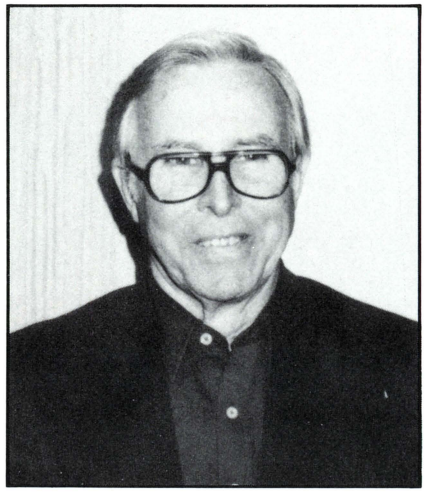
Every Operator Should Take Note

Business decisions are not usually easy—but there is a way to improve how often you make them right. That way is a business education program for operators, based on what operators need to know. Need to know, that is, if they are going to be as successful as they could be in this entertainment industry. That program is the AMOA Sponsored Executive Development and Certification Program.

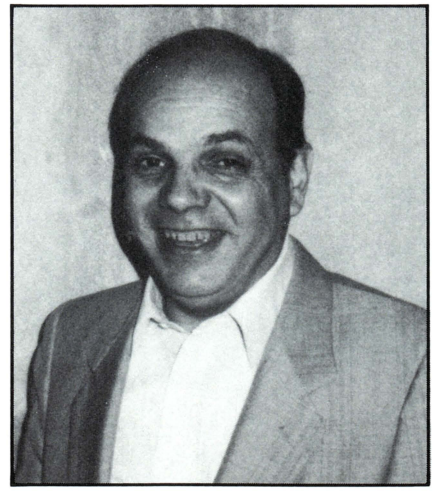
How good is it? Well, there is no better answer than the ones operators enrolled in the course give. Here is just a sample. ■



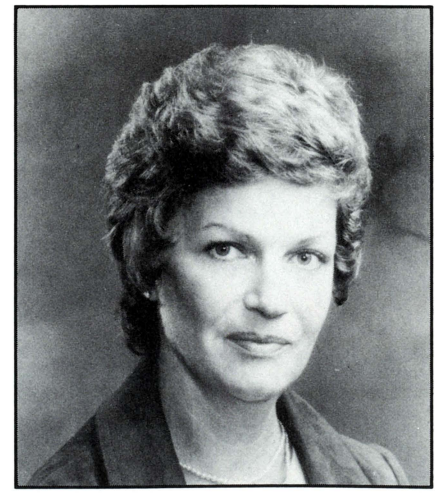
James B. Reaves
Jim III
Whiteville, North Carolina

If you have a son or daughter entering the business then this is the place to start them right.

The free exchange of information among operators from all sections of the country and their views on current conditions has given me insights into my own business that I couldn't get anywhere else.



Samuel A. Strangis
Morgan Amusement
McKeesport, Pennsylvania



Alice Clevenger
C & C Music & Amusement
Richmond, Indiana

I had tunnel vision about our operation before this program turned me around.

(Continued on page 9)

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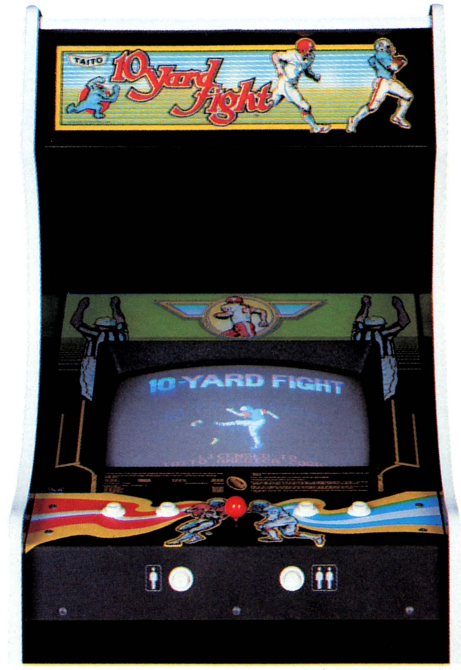

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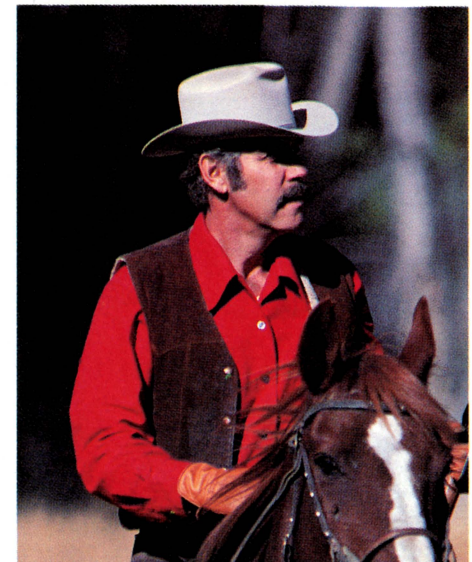

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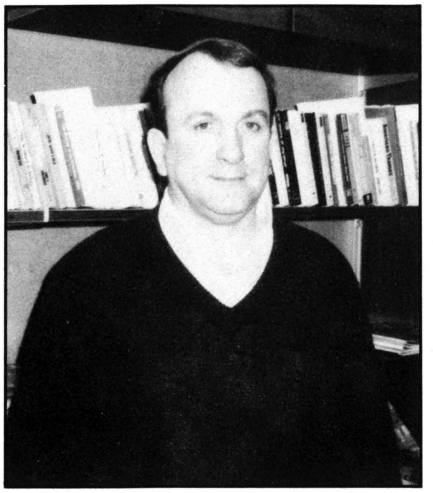
AMOA ON THE MOVE

Take Note

(Continued from page 6)

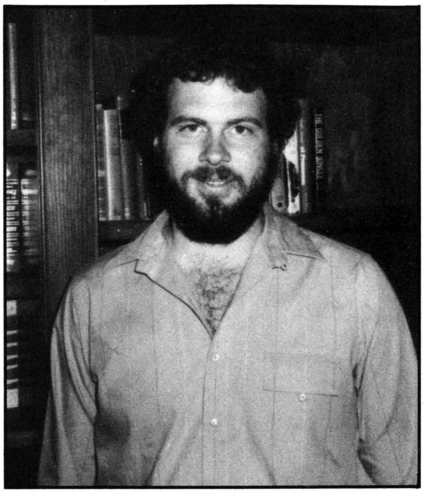


John Barlow
Weber Music Co.
Ogden, Utah

I have always been able to take at least one new idea or solution back home with me.

Attendance in these courses gave me the information necessary to reduce a $100.00 license fee to $25.00.

James Newman
Newman Bros. Amusements
Berlin, Connecticut



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Education For Operators

Every management position or owner operator needs to seriously investigate this comprehensive 2½ year program of specialized—and yes, intense—series of education programs.

Just a sampling of a typical 4 day session should appeal to everyone in the business who seriously calls themselves an operator.

The sessions start with: Short-term and long-term financial planning when applied to an overview of this country's economy, then move on to cash budgeting for growth, how to determine your corporate directions, defending your business, conducting audits, Business Law, negligence actions, license fees, loitering statutes and copyright issues—and then side-steps for a session on personal financial management.

As each day moves to an end, small groups are formed to directly apply the classroom to the arcade and route. Dinner table discussions keep pace with the wealth of material the operator attendees are being exposed to in the classroom.

Each day brings new insights when the Notre Dame faculty, drawn together by Dr. Gerry Sequin, Chairman of the University of Notre Dame College of Business Administration, covers yet additional material.

Marketing and marketing functions, such as directing a firm's resources to satisfy potential customers at a reasonable profit, and using in-house generated financial information to intelligently forecast and plan, are all part of this curriculum. A curriculum designed for the operator—for you. ■

President Ringo Responds

(Editor's Note: In a recent* Billboard *article, Hal David, President of the American Society of Composers, Authors and Publishers (ASCAP), spoke out on the proposed jukebox legislation. The following is Mr. David's Billboard article and AMOA President Dock Ringo's official reply.)

Meeting The Jukebox Threat

By HAL DAVID

The music business of the '80s can be summed up as the best of times and the worst of times. Certainly, for the better, technology has made it possible for us to look forward to more uses for our music than ever before. On the other hand, we face problems that are as great if not greater than any we've had in the past.

The jukebox problem is as serious and far-reaching in its implications as any we have encountered before. We are dealing with a very powerful group of people—the jukebox operators—who want to change the copyright law to get what they want. And what they want is to pay a one-time $50 fee for the life of each jukebox, a one-time fee that is nothing more than a buyout of our music.

To accomplish this, they have introduced two bills, S. 1734 and H.R. 3858, for which they are mobilizing considerable support.

These bills not only violate the most fundamental concept of copyright, that there should be *continuing* payment for the *continuing* use of one's work. If they succeed, they will set a dangerous precedent that may very well have a domino effect.

This is all the more disturbing when one considers that

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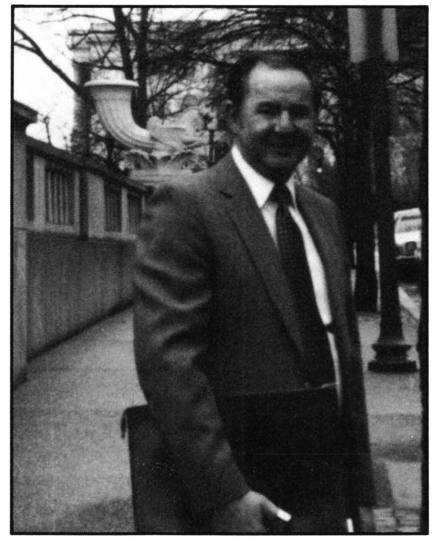


Dock Ringo

The Operator's Side

By DOCK RINGO, AMOA President

In a recent *Billboard* editorial, with the amazing title "Meeting the Jukebox Threat," Hal David, President of ASCAP, stated that " . . . the jukebox problem is as serious and far-reaching in its implications as any we have encountered before." As a jukebox operator, perhaps I should have been flattered by being elevated to such importance, but quite honestly, I was flabbergasted. Let me tell you why.

In the first place, the jukebox industry is not threatening anyone. The only threat at hand is that posed by higher royalty fees, which combined with the other price increases that the jukebox operators must bear, is forcing many operators out of existence. Contrary to the impression left by Mr. David, jukebox operators *agree* with the basic principle of copyright—continuing payment for continuing performance. We are not stalking horses for an attack on this basic principle. We recognize our responsibilities to provide fair compensation to the owners of musical copyrights.

We also recognize, however, that the copyright owners are not threatened by the specter of more reasonable fees for jukebox royalties. The jukebox industry is one of the smallest sources of revenue for the performing rights societies. ASCAP has told us that "substantially less than

To ASCAP Article

one percent'' of its revenues are derived from jukebox royalties. Even with the increased royalties which they support, the percentage of income would not be much higher than one percent. Quite obviously, from ASCAP's point of view, the livelihood of copyright owners is not at stake. Rather a matter of principle is at stake.

Jukebox operators have only one concern—to have a copyright royalty system that allows them to stay in business. All the philosophical, economic, and intellectual arguments in the world can't change one basic fact: since the annual royalty fees increased from $8.00 in 1981 to $50.00 per machine in 1984, operators have pulled thousands of machines off the market. That, as they say, *is the bottom line.* No one benefits when machines are priced out of the market—songs don't get played, records don't get purchased, copyright fees aren't collected, and jukebox operators have to find other lines of business.

To reiterate, the jukebox industry *agrees* that it should pay for the use of copyrighted materials. All we ask for is a reasonable fee that we can live with. We are not willing to let our industry die for an abstract principle. Indeed, if we have been effective in getting the attention of Members of Congress, it is because we are facing a life and death struggle for economic existence, while the performing rights societies are preoccupied with an abstract principle.

The bills supported by jukebox operators, S. 1734 and H.R. 3858, have attracted substantial Congressional support. The proposed legislation would establish a one-time royalty fee per jukebox paid by the manufacturer upon the sale of the machine. Mr. David argues that such a fee collection mechanism would violate the basic principle of continued payment for continuing use. While we would argue that such a payment should be considered *advance* payment for continued use, we do nevertheless understand ACAP's criticism.

What we do not understand is ASCAP's complete unwillingness to propose or consider any serious alternatives, other than the status quo which is driving operators out of business. We have asked Mr. David and representatives of the other performing rights societies for proposed alternatives that meet their philosophical concerns about copyright, but also address our economic problems as well. To date, none have been forthcoming.

Of course, Mr. David failed to mention a fact that has been reported in the trade press; namely, that throughout the winter both sides of this issue have been meeting face to face at the request of Representative Robert Kastenmeier, Chairman of the House Subcommittee with jurisdiction over copyright issues. From the viewpoint of jukebox operators, we have approached these meetings in good faith, seeking common ground with the performing rights societies. At every point, we have indicated our willingness to consider any alternatives that *anyone* wanted to propose. But, we haven't seen any yet.

I will readily admit that we recognize ASCAP's frustrations in getting involved in the legislative process. As Mr. David points out, the increased fees were set by the Copyright Royalty Tribunal and met judicial challenges. In retrospect, however, given the large number of jukeboxes that have been pulled off the street since the CRT's decision, it is obvious that the Tribunal did not have Solomon's wisdom in establishing the higher fees.

We must also point out that the administrative and judicial processes do not always bring about a fair result. I would guess that Mr. David is probably not enamored with the Supreme Court's decision in the *Betamax* case. Since the copyright owners have united to seek legislative relief to overturn *that* judicial opinion, they can hardly argue, as ASCAP has elsewhere, that our legislative efforts are inappropriate.

The fact is that we are not engaged in an effort to enact legislation for fun or as part of a great scheme to undermine the copyright laws. And we certainly haven't launched our efforts because ASCAP ''appears vulnerable.'' Indeed, ASCAP and the other performing rights societies are far from vulnerable. Any organization with annual income over $200 million could hardly be seen as vulnerable. Our association, the Amusement and Music Operators Association, has the united support of the jukebox location owners, their employees, and

(Continued on page 12)

AMOA ON THE MOVE

The Operator's Side

(Continued from page 11)

customers who enjoy jukebox music. But our ability to lobby is dwarfed, absolutely dwarfed, by the performing rights societies. They are tough, well-organized, and very well-financed.

Rather, we are engaged in this effort because we have no choice. If we don't, or if we are unsuccessful, our industry will be just a shell of its former self, with only a handful of prime locations in each community able to support machines. Our business depends upon a sufficient volume of machines to support us. When that volume is diminished, we cannot stay in business. So for us, it is solely a matter of survival.

To those readers of *Billboard* who are members of the performing rights societies, I tell you without hesitation, we want to work out a system that meets your needs as well as our own. We are not wedded to a particular concept; we are open to any suggestions that will allow us to continue in our businesses. We welcome the opportunity to work with you not only to strengthen the jukebox industry and keep it as a major medium to promote copyrighted works, but also to strengthen the nation's copyright system. ■

Dock Ringo
President
Amusement & Music Operators Association

The Jukebox Threat

(Continued from page 10)

for 67 years the jukebox operators have been getting a free ride, years during which time they were exempt from all royalty payments for the use of music. Finally, when the new Copyright Law went into effect in 1978, the exemption was removed, and Congress established the Copyright Royalty Tribunal, which set an annual $50 fee.

This came about after extensive hearings where all interested parties had ample opportunities to express their views.

After challenging the decision in a federal court and losing, the jukebox operators appealed to the Supreme Court, which declined to hear the case. So now they have come back to Congress, bent on turning upside down the whole notion of copyright in this country.

Where does that leave the songwriter? Let me speak from my experience. The music business has changed radically since I started out well over 30 years ago. The sale of sheet music, which was probably the most important part of my income in the beginning, now, thanks to the invention of the Xerox, is negligible.

There were once over 125 active record companies. And now, thanks largely to the home taping phenomenon, there is just a handful. And that means there are fewer and fewer records being made, fewer and fewer songs being recorded, and less and less chances for a writer to make a living.

The last bastion for the songwriter is his performance income. I couldn't make a living as a songwriter without my ASCAP royalties. And if this is so for someone who has had my success, just imagine how difficult it must be for the struggling songwriter and the new writer trying to break into the business.

Over the past few months, my ASCAP colleagues and I have been walking the halls of Congress, meeting with our legislators to explain our position. We have asked our members to write to their representatives urging them to oppose the jukebox bills, and I am happy to report that their response has been overwhelming. Our friends at BMI and SESAC, along with so many other members of our industry, have been working alongside us in this effort.

And we have been reaching out to the entire arts community urging them to join us so that we can speak with one voice. To this end, we have established an Action Committee for the Arts, and the support we are getting from book publishers, authors, educators, ballet companies, theatre guilds and other allied art forms tell us that we are not alone in our concern for the future of copyright in America.

In addition, a number of prominent recording artists have agreed to spread the word to their fan clubs, urging them to write to their legislators about how critical the jukebox problem is to the future of music. In this way, we hope to generate a visible and vocal grass-roots movement across the country.

I believe we are beginning to make ourselves heard. But it is only a beginning. We must keep up the momen-

Industry Profile

AMOA Director, Alex McConnell, President of Game World, Ltd., Lake Forest, Illinois, may be a newcomer to the AMOA Board, but he is no novice in the coin-op industry.

Alex began Game World in 1975, operating arcades in malls and game rooms in colleges and still operates in large locations, covering a four mile radius of Northbrook, Il. One of his long range business goals includes the possibility of taking his route outside the Chicago area.

As one of the newly elected Directors to the AMOA Board, Alex hopes to make some major contributions to the industry during his three year term as a Director. Alex would like to see the industry better accepted and not looked at as something to continually tax. Because of this, Alex plans to fight for fair taxation on all levels.

To better serve operators, Alex intends on devoting much of his energy to working with state associations to help solve state problems. He stresses the importance of not only working on a national level, but also the state level where many issues begin.

Concerned with industry welfare, Alex is actively involved in his local associations. He is currently President of the Illinois Coin Machine Operators Association (ICMOA) and is a member of the Associated Buyers Club.

Alex McConnell, Director (1983–86)

Alex and his wife Caroline have three children—Corinne, Alexander (Todd) and Jeffrey (Jeff). ■

tum, if we are to achieve a lasting impact.

Historically, legislative assaults are launched against those who appear vulnerable; apparently, we appear vulnerable. Unless we continue a concerted campaign to protect our interests, we will always be dealing from weakness rather than from strength. It would be a pity to lose out simply because our adversaries are better organized than we are and more aggressive about protecting their interests.

For example, I think it's outrageous that Congressman Breaux of Louisiana, who introduced the jukebox bill in the House, stated his reason for supporting the bill as follows: "I came back home to find there were a lot more jukebox operators in my district than there were songwriters or recording artists."

It is our job to prove to Breaux and his colleagues how lopsided and shortsighted that view is. We must demonstrate that there *is* a music community in their districts and in their states, and we must demonstrate that this community includes not only music people, but people from all of the arts as well as the general public.

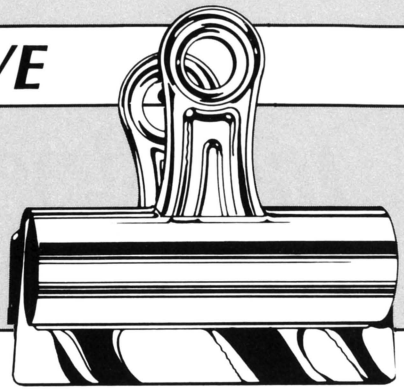
I know I don't have to convince the readers of *Billboard* of the value of music to the individual or to the emotional and cultural well-being of our nation. I'm appealing to you, however, that we all take an active role, if you have not already done so, in reminding others of the special quality music brings to our lives. Let's urge colleagues and friends to help defeat the jukebox legislation. Get them to write letters or set up personal meetings with their legislators; ask them to enlist as many people as they can in this campaign.

The time has come to understand that our role is more than writing the music or performing the music or playing the music. If we who are part of the music industry don't take the time and trouble to protect and preserve what is ours, we have only ourselves to blame if our rights are swept out from under us.

It's high time that those of us who make the music face the music and do what needs to be done. ■

Hal David, author of such award-winning songs as "Raindrops Keep Falling On My Head" and "Promises, Promises," is president of the American Society of Composers, Authors & Publishers.

AMOA ON THE MOVE



In compliance with the by-laws of the Association and to keep you fully informed, AMOA yearly publishes the minutes of the preceeding year's General Membership Meeting. They are as follows:

Minutes
Amusement And Music Operators Association
Annual Business Meeting
October 28, 1983
Hilton Hotel, New Orleans, Louisiana

President Wesley Lawson called the meeting to order at 10:32 a.m., and requested that all stand for a moment of silent prayer in memory of AMOA Past President Wayne Hesch.

MOTION made and duly seconded that the minutes of the November 19, 1982 Annual Meeting be accepted. Motion approved.

President Lawson presented his report to the membership on AMOA's activities during the past year in the areas of the Executive Development Program, legislative efforts, publications and assistance to state associations.

Treasurer Al Marsh presented a report on the financial condition of the Association for fiscal year 1982.

MOTION made and duly seconded that the Treasurer's Report be accepted. Motion approved.

Secretary John Estridge presented plaques to three Vice Presidents who completed their term of office: Richard Hawkins, D & R Novelty, Rochester, Minnesota; Maynard Hopkins, Hopkins Music & Vending, Galion, Ohio; and James Thorpe, Thorpe Music Co., Rocky Mount, North Carolina.

President Lawson presented Certificates of Appreciation to those AMOA Directors completing their three-year term in office: Earl Benson, Wyandotte, Michigan; Edward Elum, Massillion, Ohio; Doyle Hicks, Brookings, South Dakota; Walton Lowry, Pittsfield, Illinois; Lee Melchi, Fort Wayne, Indiana; Benito Murillo, Alamo, California; Ken O'Connor, Richmond, Virginia; Hy Sandler, Minneapolis, Minnesota; Ernestine Tolisano, Treasure Island, Florida; and James Watkins, Albemarle, North Carolina.

The achievements of AMOA Past President Wayne E. Hesch were reviewed by President Lawson. A special plaque in memory of Wayne Hesch was presented to Beverly Hesch, his wife; daughter Julia; Mother Isabell and brother Don.

Robert Schuckman, AMOA's Legal Counsel from the firm of Jenner & Block, presented a brief summary of the jukebox copyright legislative program. All members were requested to contact their congressmen in support of this legislation.

An amendment to the Association's bylaws was presented for consideration by the membership. Article II, Section 1 would be amended to include the words "cigarette vending machines" in the objectives of the Association.

MOTION made and duly seconded to amend Article II, Section 1 by including the words "cigarette vending machines" in the objectives of the Association. Motion approved.

Leoma Ballard, Chairwoman of the Nominating Committee for Directors, presented the following nominees for three-year terms: Anthony Alvarez, Servomation Corporation, Long Beach, California; Phillip Eisenberg, Consolidated Vending Co., Johnstown, Pennsylvania; T. F. Harris, Southern Vending Co., Ardmore, Oklahoma; James Hayes, Gem Music & Vending Co., Dayton, Ohio; Craig Johnson, Westworld Amusement, Farmington, Utah; Alex McConnell, The Game World, Lake Forest, Illinois; Ray Reynolds, Ace Vending Co., Frankfort, Kentucky; Ed Schultz, Ed's Distributing, Lansing, Michigan; Stanley Seymour, Seymour Music Co., Sarasota, Florida; and Edward Velasquez, Velasquez Automatic Music Co., Chicago, Illinois. To fill the unexpired two-year term of Jerry Derrick, Kem Thom from Western Automatic Music, Chicago, Illinois.

MOTION made and duly seconded that the nominations for Directors be closed, and that an unanimous ballot be cast for the Directors nominated. Motion approved.

Chairman Ballard then announced that the Board of Directors elected the following officers at a Board meeting held on October 26, 1983:

President: Dock Ringo, Ringo & Ball, Mineral Wells, Texas

First Vice President: John Estridge, Southern Games Distributing, Brentwood, Tennessee

Secretary: Al Marsh, Hart Novelty Company, Bellingham, Washington

Treasurer: Richard Hawkins, D & R Novelty, Rochester, Minnesota.

The following Vice Presidents were elected to serve a three-year term: Lee Melchi, Jack F. Eiser Sales Co., Fort Wayne, Indiana; Jerry Derrick, Derrick Music Company, Charleston, West Virginia; and Jack Kerner, Melo-Tone Vending, Somerville, Massachusetts.

President Elect Ringo expressed his appreciation for the honor bestowed upon him and pledged to carry out the AMOA goals and objectives during the coming year.

There being no further business, the AMOA Annual Meeting was adjourned at 11:15 a.m.

Attention Members: '84 EXPO Information Pre-registration and Housing

Soon you will be receiving your AMOA 1984 International Exposition of Games and Music pre-registration and housing forms. Please fill them out and return them as soon as possible if you plan on attending the show. Registration forms *must* be returned to the AMOA office by October 5, 1984, and Housing forms must be returned by September 28, 1984. ■

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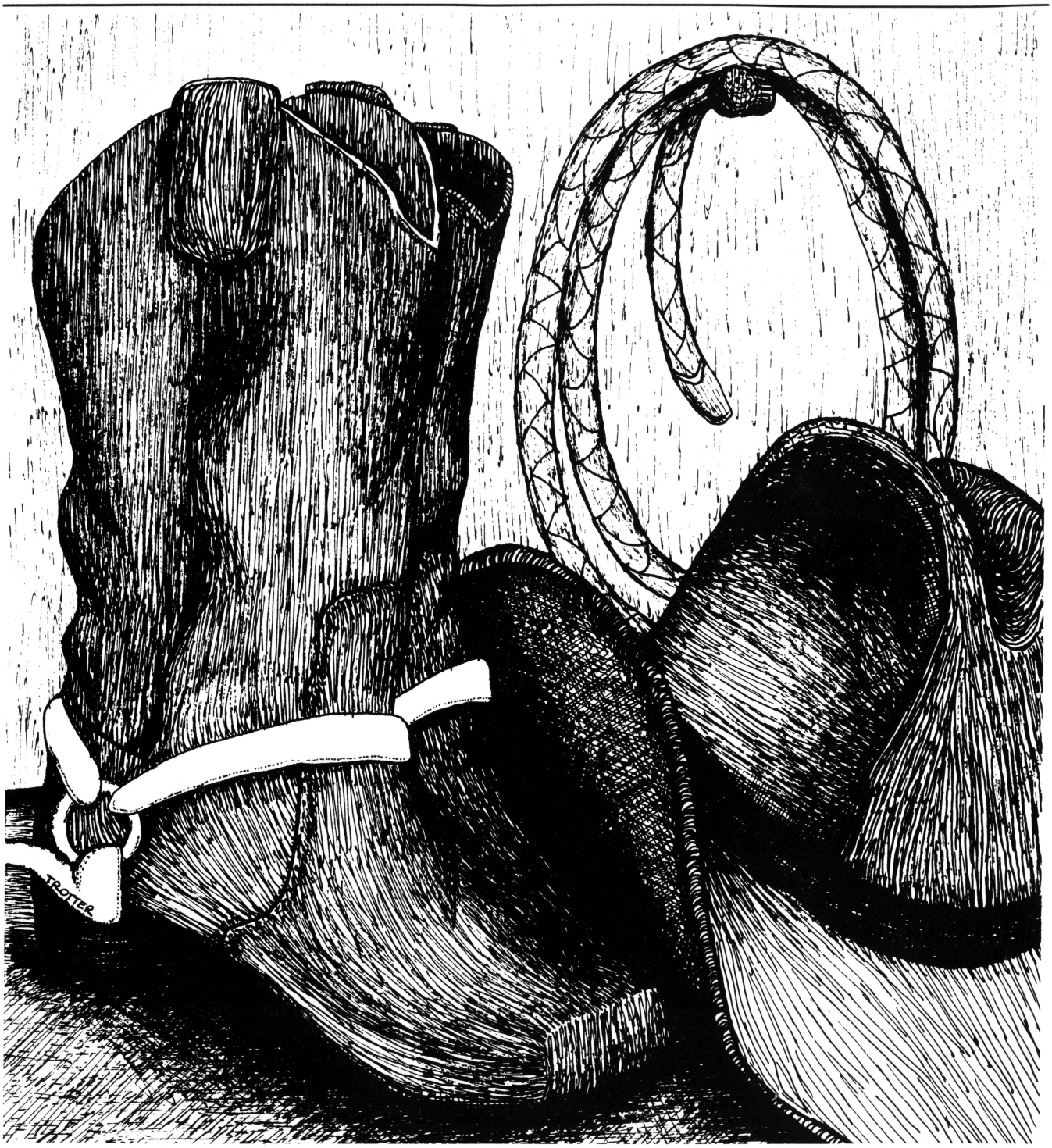
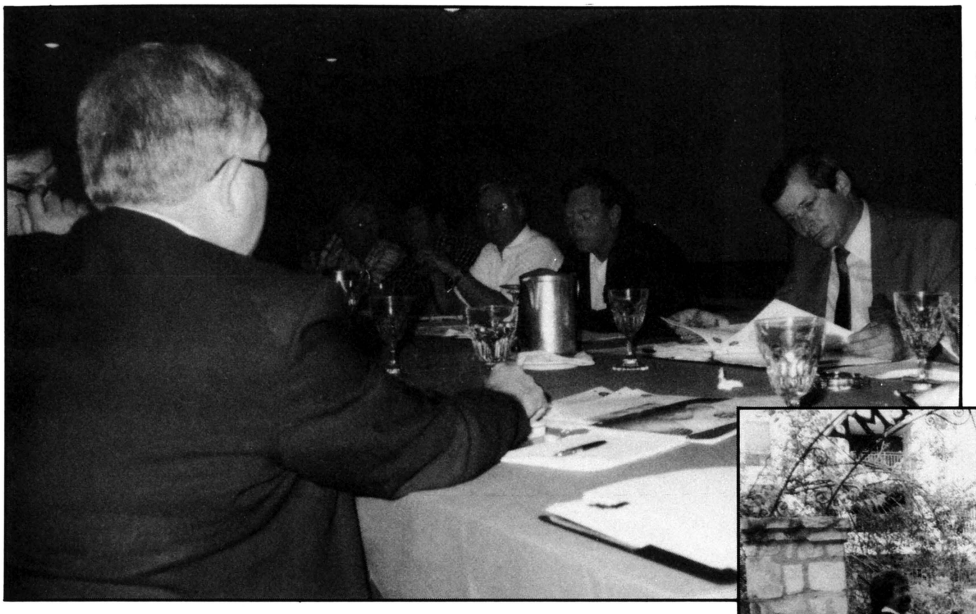
AMOA MID-YEAR BOARD MEETING REPORT



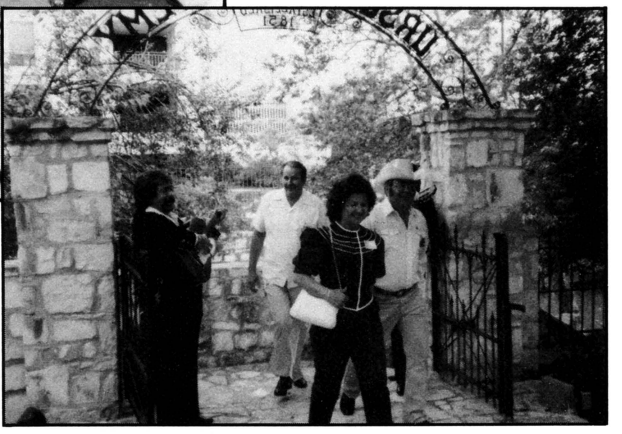
For many reasons 1984 will be remembered in our amusement industry but one of the best of them will be the AMOA 1984 Mid-Year Board of Directors Meeting in San Antonio, Texas.

Coming from all over the U.S., at their own expense, the 48 member AMOA Board moved into the San Antonio Hyatt for a round-robin series of continuous meetings. So heavily scheduled was the work-load that some committees were called into session for 6:30 a.m. breakfasts, which were then consumed on the run and usually consisted of two cups of coffee for every bite of food. Others ran well past the dinner hour of even relaxed San Antonio—making it necessary to rely on all night hot dog and hamburger stands to end out the day.

This '84' Meeting, under the smooth control of President Dock Ringo of Mineral Wells, Texas and AMOA Executive Vice-President, Leo Droste has made a number of far reaching decisions affecting every member of the National Association and a number of landmark decisions that will affect every operator in the industry as well as the industry itself. The LOCATION invites you to read this month's coverage of many of the major decisions reached, and commends, with justifiable pride, these remarkable men and women. (ED.) ■



Left: AMOA Executive Vice President, Leo A. Droste (back to camera) outlines the heavy agenda for the Executive Committee (over Mr. Droste's shoulder is Vice President, Walter Bohrer, then l to r, Vice President, Clyde Knupp, John Stocksdale, Lee Melchi, J. B. Reaves, Jerry Derrick and Treasurer, Dick Hawkins.



To a guitar serenade

Right: Betty Ringo leads the way up from the San Antonio River to join the Reception/Barbeque being given by the Amusement and Music Operators of Texas (AMOT) Behind Mrs. Ringo are AMOA Director, Ross Todaro, TAVS, Inc., Bryan, Texas and President Dock Ringo.

Industry Groups Meet With AMOA Board of Directors

The Amusement and Music Operators Association (AMOA) Board of Directors' decisions are not made in isolation, nor behind closed doors—a fact that is little understood in the industry. The all volunteer AMOA Board of Directors strictly adheres to the principle of actively seeking information before reaching the decision making process.

Nothing more typifies this than the spring meeting just completed in San Antonio, Texas. Not only did the directors gather at their own expense, but they invited a number of outside information sources to attend as well.

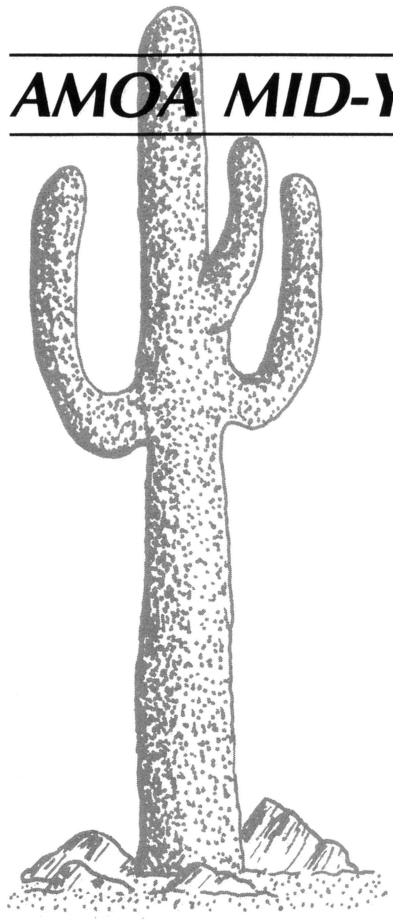
For 35 years, AMOA has welcomed comments from exhibitors that would improve the AMOA INTERNATIONAL EXPOSITION OF GAMES AND MUSIC (this year to be held from October 24–27 at the Hyatt Regency Chicago). On hand to discuss the 1984 Expo were Amusement Game Manufacturers Association (AGMA) show committee representatives, Carol Porth of Bally and Tom Siemieniec of Centuri accompanied by AGMA Executive Director, Glenn Braswell.

The AMOA Executive Committee was also fortunate to have as its guest, Robert S. Rhinehart of Executive Management Services. Mr. Rhinehart is not only the respected Executive Director of the Florida State Association (FAVA), but heads the firm responsible for the production of the LOCATION magazine. Mr. Rhinehart reviewed for the Executive Committee the current standing of the LOCATION production schedule and outlined the innovations planned to further improve the LOCATION's effectiveness as an information source for members.

A third set of representatives, the AMOA legal consultant from Jenner & Block, Robert Schuckman, along with Robert Schule and William Ris of Wexler, Reynolds, Harrison & Schule, Inc., gave the Executive Committee a first-hand update on the current standing of the Jukebox Legislation (Senate bill 1734 and House bill 3858).

The AMOA Board of Directors is always open to information affecting the industry and its decisions. Any individual or group who is prepared to respond on the good and welfare of the industry is encouraged to contact the AMOA office prior to the semi-yearly meetings. ■

AMOA MID-YEAR BOARD MEETING REPORT



Bright smiles belie the early hour as participants in the Women's Golf Tournament start their day with token gifts from Digital Controls (who also supplied the trophies for both the men's and women's tournaments) handed around by Golf Tournament Chairman, Robert Nims. (l to r Margaret Lawson, Rosalie Jacomet, Freda Knox, Lee Marsh, Lorna Shultz.)

Imagination and Friendship always the hallmark of the Texas State Association were in double evidence during their reception for the National Officers.

National Legislative Network Approved by AMOA Board

In a far reaching decision, the AMOA Board of Directors approved the establishment of a national legislative network. This network will enable AMOA to disseminate information on important national legislation affecting our industry, and can also be used by state associations for information to their members.

AMOA will appoint a legislative chairman in each state. This state chairman will then have a number of regional chairmen. When necessary, AMOA will call the chairmen in each state and provide the necessary information and action needed. The State Chairman will then call the regional chairmen who, in turn, will call all members in their area.

Involvement in the legislative process at the local, state and national level is a must and a duty for all operators in this country. Most operators are involved at the local level . . . but you must now make a firm commitment to become active at the state and national level.

AMOA needs your dedication and assistance, so we ask you to contact the AMOA office stating that you are willing to take on the responsibility of being a regional chairman. ■

Board Opposes State Video Lottery Games

There are 19 states which currently have state lotteries, and a percentage of the income is used by these states for various programs. As income from the state lotteries declines, new games, such as Lotto, have been introduced in order to renew interest by the public.

In recent months, several state lottery commissions have expressed interest in state controlled and operated video lottery games. Such video lottery games would probably be located in the same establishments where amusement and music games are now located. The end result would undoubtedly have a serious negative impact on the amusement and music equipment located in these establishments.

The AMOA Board of Directors discussed the state controlled and operated video lottery situation and passed the following resolution:

Motion made and duly seconded that legal counsel be instructed to draft a resolution whereby the Amusement and Music Operators Association expresses their opposition to state operated and controlled video lottery games. Further, the Board of Directors authorizes the Executive Committee to assist any state association on the video lottery situation. Motion passed by unanimous decision of the Board of Directors.

The Draft of the resolution will be prepared by legal counsel and reviewed by the Executive Committee for approval. Upon approval, copies will be distributed to the membership. ■

Concept Manual To Be Made Ready For State Association Use

The AMOA State Association Committee chaired by Walter Bohrer of Hastings Distributing, Milwaukee, Wisconsin, only came into full committee status last year. It was created as a tangible sign of the Board of Directors' commitment to State Associations.

This Committee was not created as a good-will gesture but, instead, as a basic working committee charged with surveying state and local needs and then to make recommendations to the Board that would fill those needs.

Besides officially taking over the State Association Education Program at the Expo, the committee recommended and got approval for a whole new concept in support material for the State Associations.

Joe Phillips, President of Torii Advertising, has been hired to produce a STATE ASSOCIATION ORGANIZATIONAL and PROGRAM BOOK. Not only does Mr. Phillips know associations (he is President of an association management firm) but he knows our industry (he has directed the Wisconsin State Association for several years) and in addition has successfully completed similar manuals for other industries.

The manual will be available for all State Associations and should be a basic text for every state trying to get started. The subject matter covers A to Z, from "setting up the first meeting," to "membership drives" to "publications," "conventions" and on through the alphabet to legal rules and regulations that associations, as associations, must comply with. ■

Cigarette Promotion Joins Expanded "JB" And Games Awards

They say 'excellence' is its own reward, but what 'they' don't say is that it is nice to be recognized for it too. There can be little question as to the emergence of the JB (Jukebox) and Games Awards as the premier mark of the industry's recognition.

However, the evolvement over the years to our current five JB categories and three Games categories has never been regarded as the end of the line. Two years ago, the Awards Committee spearheaded the redesigning of the Awards and this year under the Chairmanship of Don Van Brackel of A. Van Brackel and Sons, Defiance, Ohio, they implemented further changes in the categories themselves.

Added to the current JB awards of:

Best Rock Record of the Year
Best Pop Record of the Year
Best Country Record of the Year
Best Soul Record of the Year

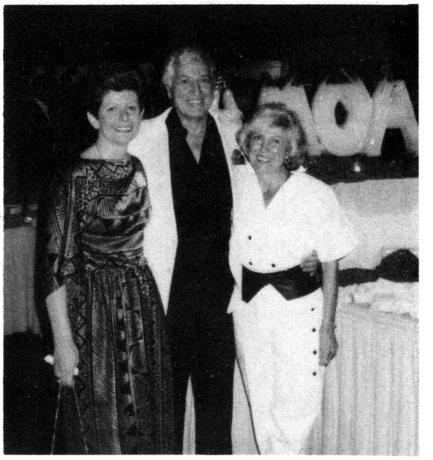
Most Popular Artist/s of the Year will be the "Rising Star Award." This is a yearly category and will be voted to that artist/group who shows a noteworthy potential to be Jukebox stars. The category will appear for the first time on this year's ballot. *(Editors' Note: Due to publication scheduling, you may already have received your ballots—if you have, fill them out and return them promptly).*

Prior to the Mid-Year Board meeting the three Games Awards were:

Most Played Videogame
Most Played Pinball Game
Most Played Other Game

The Board approved the Awards

(Continued on page 20)



Special guest, Betty Lockhart, (1) Assistant to the President of Rock-ola, graces the AMOA Reception. The two smiles on the right are AMOA Past President, Bob Nims and his wife Jeri. Between the three of them the ice sculpture in the background didn't stand much chance.

AMOA EXPO—

35 Years Old And Going Strong

AWARDS

(Continued from page 19)

Committee recommendation that the "Other" category be dropped and instead *other* categories be added. With this in mind, this year's ballot will have the first two categories but will, for the first time, introduce three more;

The Most Popular Pool Table
The Most Popular Arcade Piece
The Most Popular Route Piece

The Committee recognized that the basic nature of an award means recognition—recognition for achievement. In keeping with that concept, the "MERIT AWARD" for contributions to the industry has been designated and is currently being designed. Each Merit Award is unique unto itself but will be based on the same theme.

One totally new aspect of the AMOA Awards will make its debut at the October Expo and that is an award to recognize "THE BEST CIGARETTE VENDING MACHINE PROMOTION" of the year. Since AMOA members control or own approximately 50% of all cigarette vending machine equipment in the country, this award was approved unanimously by the Board.

The Awards will be presented Saturday night, October 27 at the Hyatt Regency Chicago during the Awards and Banquet Show. ■

Dues Increase Voted To Support AMOA Services

Just as your business is affected by inflation and increased costs, so are an organization's—even not-for-profit organizations like AMOA. Couple this with increased involvement of AMOA in legislative and information services for the operator and you have a need for rebalancing.

In order to maintain the programs AMOA has come to be known for, a $25.00, across the board, increase in membership dues was approved by the Board of Directors. The increase will effect each membership category equally and will become effective with your next billing. ■

Foreign Pre-Registration Fee Decreases

As the biggest industry show, AMOA's INTERNATIONAL EXPOSITION OF GAMES AND MUSIC draws visitors from all over the world.

AMOA has recognized that the major interest for foreign visitors is the exhibits on display during the Expo. To continue to encourage foreign visitors to attend the annual show, the AMOA Board of Directors has approved a foreign registration fee decrease from the standard $100 and $75 to $50.

To qualify for the decreased fee, you must PRE-REGISTER WITH PAYMENT before September 21, 1984. Those foreign visitors who register after the assigned date, or at the Expo, will be required to pay the full registration fee.

The special $50 pre-registration fee includes Canada, Mexico and all other foreign countries. ■

AMOA Executive Vice President, Leo A. Droste, carefully works his way through the complicated task of Expo 84 booth assignments.

When it comes to industry expositions, AMOA takes the lead. With the largest industry attendance of exhibitors, operators and distributors, AMOA has gained international respect and recognition for its coin-op shows.

This year will mark three and a half decades of experience and success as AMOA prepares for the 35th Annual International Exposition of Games and Music to be held October 24–27, at Chicago's Hyatt Regency Hotel.

Over the years, AMOA's Expos have grown with the industry, surpassing itself and all other industry shows each year. Last year's Expo, held in New Orleans, topped all exhibitor, booth and allotted space records. October's show will prove to be even bigger and more exciting than previous years.

Planning is well underway and AMOA Executive Vice President, Leo A. Droste, has already begun assigning booth space to exhibitors. Option notices for renewal of booth space were sent out in late January and by February 11, most all notices had been returned. Over 80 percent of last year's exhibitors will be returning for the October show, with over 30 percent requesting a greater amount of space over last year. ■

Current List of AMOA Exposition Exhibitors

Bally Manufacturing Corporation
U.S. Billiards
The Valley Company
Williams Electronics, Inc.
Atari, Inc.
Stern Electronics, Inc.
Rowe International
American Shuffleboard Company, Inc.
WICO Corporation
Rock-Ola Manufacturing Corporation
Automatic Products Company
D & R Industries
Dynamo Corporation
Taito America Corporation
Exidy, Inc.
Namco-America, Inc.
R. J. Reynolds Tobacco Company
Loewen-America, Inc.
Deutsche Wurlitzer GMBH
Mylstar Electronics, Inc.
Abloy Security Locks
Centuri, Inc.
J. F. Frantz Manufacturing
Universal U.S.A., Inc.
Carousel International Corporation
Penn-Ray International Corporation
R. H. Belam Company, Inc.
Cinematronics, Inc.
Kiddie Rides U.S.A.
Electro-Sport, Inc.
Data East U.S.A., Inc.
Venture Line, Inc.
Nintendo of America, Inc.
Ardac, Inc.
Imperial International
Nichibutsu U.S.A. Corporation
Coin Acceptors, Inc.
J-S Sales Company, Inc.
Konami, Inc.
International Game Technology
Tommy Lift Gate Manufacturing Company
Miracle Recreation Equipment Co.
Play Meter Magazine
Game Plan
Merit Industries, Inc.
Amusement Emporium, Inc.
Bob's Space Racers, Inc.
Skee-Ball, Inc.
Standard Change Makers, Inc.
Coin Mechanisms, Inc.
Vendall Machines Limited
Game-A-Tron
Summit Systems, Inc.
North American Amusement Co.
Chicago Lock Co.
Suzo Trading Company
Van Brook of Lexington
Arachnid, Inc.
Cal Omega, Inc.
Meyco Games, Inc.
International Totalizing Systems, Inc.
Zamperla, Inc.
TRU Check Computer Systems, Inc.
M. Kramer Manufacturing
Coin Controls, Inc.
Entertainment Enterprises, LTD.
Priority Cigarette Service, Inc.
Interlogic, Inc.
Scan Coin, Inc.
Brandt, Inc.
SMS Manufacturing Corp.
Innovative Concepts In Entertainment
Video Horizons, Inc.
Digital Controls, Inc.
Norton Company
Roger Williams Mint
Vending International Corp.
Klopp International, Inc.
Global Billiard Manufacturing, Inc.
Bhuzac International, Inc.
Alter Enterprises
Nomac Ltd.
Third Wave Electronics Company, Inc.
Business Builders
Statis Game Corporation
Hantarex U.S.A., Ltd.
Replay Magazine
Marantz Piano Company
Movie Hut
(This list covers only those exhibitors assigned as of May).

THE JUKEBOX

Looking Back On A Piece Of Americana— Part III

Where It Began Where It's Going

The Golden Years—The Companies and the Men Behind Them Continued

In the June issue of the LOCATION, we continued our jukebox history feature with the advent of the home phonograph which along with the popularity of the player piano, put the coin-operated phonograph into a state of dormancy.

By the 1920's radio began to take over the musical entertainment industry. Home phonograph and record sales had drastically diminished as radio won the market.

But by the late '20's the public realized the limits of radio. Unlike the phonograph, the listener was not able to hear the music of his choice. The phonograph gave the listener the freedom of choice, and that's what the public wanted. By the beginning of 1930, the coin-operated phonograph began to make its way back into the hearts of the public.

With the permanent arrival of the jukebox, a host of companies and men who headed them had also entered the industry and we began to take a look at Seeburg and Capehart where we ended with Capehart facing serious financial problems.

In need of capital, Capehart set out to find a new backer. He found

Jukebox photographs, courtesy of Lancaster-Miller Publishing, from the book "Jukebox The Golden Age" by Vincent Lynch and Bill Henkin; photographs by Kazuhiro Tsuruta. "Jukebox The Golden Age", $7.95, is available through Lancaster-Miller, P.O. Box 3056, Berkeley, California 94703, (add $1 for shipping and handling).

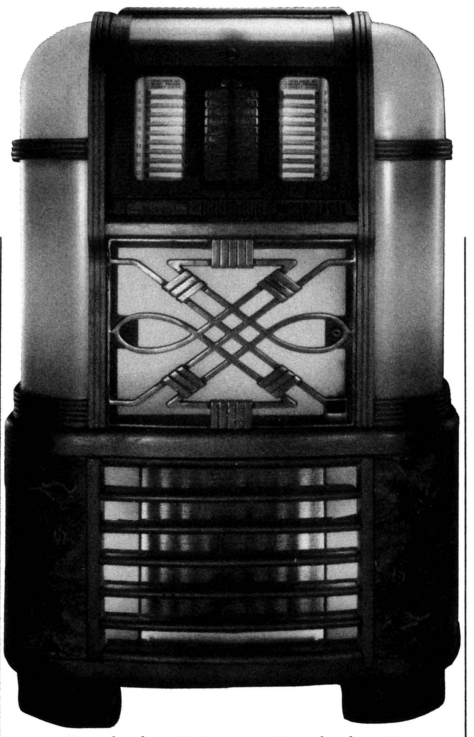
one—Charles Neizer of Tri-state Loan Company of Fort Wayne, IN. Capehart explained that things were not as bad as they seemed and if Neizer would back him, he would move the company to Fort Wayne, thereby providing jobs for the townspeople. Neizer agreed.

Tri-State Loan bought $200,000 of preferred stock in Capehart Automatic Phonograph Corporation. Neizer was made Chairman and the company name was shortened to the Capehart Corporation. Capehart then flew to Pittsburgh and for $25,000 bought a new record changer that allowed the records to lie flat, one on top of the other. The new mechanism was installed and within six months, the 'Orchestrope' returned to locations.

The Victor Talking Machine Company had been taken over by the Radio Corporation of America (RCA) and was undergoing reorganization, so there was no more patent trouble. By the fall of 1929, the Capehart Corporation was doing an annual business of $4 million with a range of seven machines. Every operating possibility was being explored, from no coin slot models, to fully weatherproofed models for outdoor use.

But then, in October, of 1929, the New York Stock Market crashed and soon the Capehart Corporation would too. If Capehart had played his cards right, he might have survived the Depression and emerged as the leading jukebox manufacturer in the country. But he made a very fatal mistake. Sometime near the end of 1929, he decided to stop manufacturing jukeboxes to concentrate on home phonographs.

Early in 1930, Capehart purchased a record changer from the Columbia Phonograph Company. It did much the same thing as the 'Orchestrope' changer, but with more efficiency and in half the space. The phonograph that Capehart designed was built into the finest walnut cabinets with the latest electrical equipment and had, in Capehart's words, "the highest fidelity in the world, the last word in luxury." Known simply as the Capehart, it sold for $1095.



Rockola "Master Rockolite"

Every idea in the book was used by Capehart to make his home phonograph a success. In March, of 1930, the company began a national advertising campaign in the *Saturday Evening Post* and *House and Garden*. But aside from a prestigious client list, by 1931, Capehart's sales dropped drastically. The phonograph industry became one of the hardest hit in the Depression.

In February of 1932, Capehart was fired from the Capehart Corporation by Neizer. Now broke, Capehart began looking for work, and before long, found himself employed by Wurlitzer.

The Wurlitzer's family involvement with musical instruments dates back to 1659. Nicholas Wurlitzer, his son and his grandson, were all lutemakers. In the following generations of Wurlitzers, Christian Gottfried Wurlitzer, born in 1807, was the family's first businessman. He established a small business buying and selling musical instruments, which he passed down to his son, Franz Rudolph.

Deciding not to stay in Saxony, Rudolph left in 1853 to sail to the United States. Landing in New Jersey, he began to roam the country seeking work. It was commonplace for immigrants to employ the trades learned by them in their old countries. Whether or not this was Rudolph's intention, he was too much of a Wurlitzer to ignore the fact that the standard of craftmanship in American musical instruments could not hold a candle to those of Saxony.

Rudolph was able to save $700, which he sent back to Saxony with a list of instruments he wanted to sell in the states, along with detailed shipping instructions. From this start, he built a prosperous import business and established a reputation for his commercial abilities. On the eve of the Civil War, Rudolph was awarded with a contract to supply drums and bugles to Government forces. By the end of the war, he had become the largest band instrument maker in the U.S. In 1865, he formed the first of a chain of retail outlets in Chicago. In 1880, Rudolph was joined by his younger brother Anton, to begin manufacturing pianos.

Wurlitzer became interested in coin-operation at the start of the nickle-and-slot phonograph boom. In 1893, he became distributor for the Regina Music Box Company of New Jersey, until 1903, when he decided to move into phonographs. Wurlitzer then became the principal dealer of the Victor Talking Machine Company, which lasted until the 1950's.

But in 1908, the Wurlitzer Com-

(Continued on page 24)

THE JUKEBOX

(Continued from page 23)

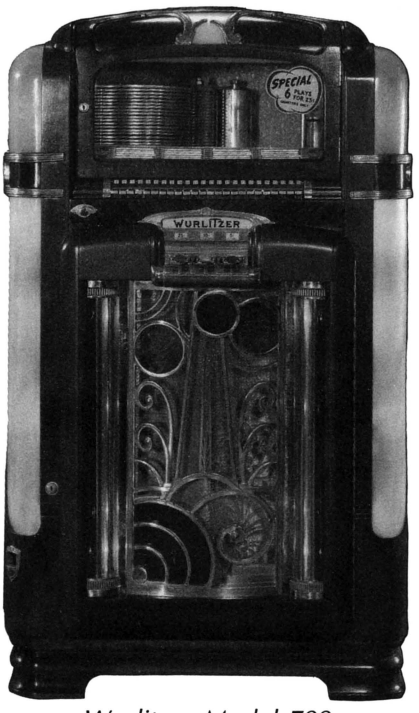
pany acquired the plant and business of an old friend who manufactured carnival equipment and organs in New York. With this, Wurlitzer manufactured organs and by 1909, the company assets were valued at $1,000,000 and by 1921 had grown to $6,000,000. Rudolph Wurlitzer, the founder of the business, died in 1914, leaving three sons to run the company. The youngest, Farny, was put in charge of manufacturing.

By the late 1920's, organ sales began to slump, and by 1928, the company faced difficulties. When the Depression hit in 1929, Wurlitzer stock fell from $119 per share to a mere $10. The company, $5 million in debt by 1932, had to begin selling refrigerators and furniture in search of a profitable product.

Meanwhile, Homer Capehart had moved into a new factory in Fort Wayne. Being restrained from using his name because of his losses, he took the name of Packard, a small piano company he had bought out. In 1932, the Packard Manufacturing Company was incorporated.

The loss of his corporation through Neizer made it almost impossible for Capehart to raise financing in Indiana. He had to look elsewhere. Two of Capehart's engineers who had been dismissed by the new management at the Capehart Corporation, had joined their former boss at Packard. They had been working on a record player and Capehart thought he might be able to sell it to someone in the phonograph business.

In February of 1933, Capehart set out on a sales mission that took him



Wurlitzer Model 700

across the country. His first stop was the Wurlitzer factory. He had heard that they were working on a radio called the 'Mohawk' that was suitable for plugging into record players and thought he could persuade them to buy his record player.

Capehart met with Farny Wurlitzer, who had heard of the 'Capehart' phonograph. Capehart poured on the sales routine and was able to sell Farny a few of his record players. But it seemed that Wurlitzer was interested in more than just Capehart's record players. Farny wanted to know about Capehart's Fort Wayne company. Capehart realized that what Farny was interested in was automatic phonographs.

Wurlitzer had heard about the new 'jukeboxes' and was beginning to wonder whether this would be a good product for his company. Capehart grabbed the opportunity of a new business proposition by convincing Farny to make jukeboxes. So sure was Capehart that he had won Wurlitzer's confidence, that he immediately headed for Chicago, where he knew of a phonograph mechanism up for sale. A small company named Simplex, had developed a multi-selection mechanism. Putting the mechanism in a jukebox design of their own, the Simplex company manufactured ten machines, before they found themselves in financial trouble.

Capehart, relying on his reputation in the phonograph business, signed a contract with the Simplex company in late March of 1933, which stated that he was either to buy the multi-selector and all remaining assets of Simplex for $50,000, within six months, or handle the selling of Simplex.

Upon returning to Fort Wayne, a letter from Wurlitzer was waiting, asking Capehart if he knew of a coin-operated phonograph which they might buy and produce in New York. Capehart replied that he had just what Wurlitzer needed, explaining that he had just taken over the selling of a business that might suit them just fine.

Capehart knew that Simplex was as good as sold, but he wanted more than just a profit from Wurlitzer, he wanted a part of the business. Farny had been calculating the same thing when he had written to Capehart. Farny knew that Wurlitzer should be selling automatic phonographs, and he needed Capehart's experience to lead the way.

In the spring of 1935, the deal came together. Wurlitzer paid Capehart $57,000 for Simplex and he would also receive 22,000 shares of Wurlitzer stock if sales reached a certain level and Capehart would be Vice-President and General Sales Manager of Wurlitzer with a salary of $68,000. Capehart had gotten what he wanted again.

In June of 1933, Capehart arrived

at the Wurlitzer plant in New York, with eight of his own regional and district managers and began to reorganize Wurlitzer's plant for the production of jukeboxes. Throughout his years with Wurlitzer, Capehart was given a free hand to run the coin-operated phonograph production.

In 1934, AMI, Seeburg and Mills were turning out jukeboxes as fast as they could make them. Their output for that year totaled 15,000. With all things considered, the companies were doing well, but that was before Wurlitzer arrived. Capehart had promised Farny that 25,000 jukeboxes would be produced by the end of 1936. They produced 63,000.

The first year had been spent gearing up and laying foundations for a nationwide network of dealers. Forty territories were allocated and district managers were given lectures and booklets explaining how things were to be done. Servicemen from all over the country came to the New York plant to receive training for the 'Simplex'. Capehart chose the best men for his distributors and established businessmen were attracted to industry for the first time. Banks extended credit to anyone involved with Wurlitzer.

In 1934, Capehart had the plant manufacturing about 60 phonographs per week. In 1935, output was increased to 300 per week and in 1936, output reached 900 machines per week. 1936 became a turning point for Wurlitzer. Assets had risen from $13 million to $20 million by the end of the year. In October of 1937, Wurlitzer shipped $2 million worth of phonographs and in November, stockholders collected dividends of $40.25 per share.

Seeburg Classic

By the end of 1937, sales dropped by five percent and this was happening to all manufacturers. It appeared that the era of rapid expansion had come to an end. Capehart had sensed the new danger and had planned a tour of the largest cities in the U.S., giving a sales convention at each one, to promote sales.

Capehart announced a production and sales reduction of 40 percent, regardless of demands made on Wurlitzer to do otherwise. This was part of a program to control production in order to stabilize the industry. Wurlitzer, along with other manufacturers were offering part-exchange terms that would allow operators with old equipment to trade them in for newer machines. The company did not want old machines to be competing with new models. To stress the point, the company distributed photographs of workmen smashing old jukeboxes to pieces with sledgehammers. This plan would help to upgrade the secondary locations to provide more revenue for the operator. To the manufacturer, this meant that the rate of increase for new machines would mean a higher turnover.

Capehart also made an appeal to the operators to provide better service to the location owner and accept a lower percentage of revenue. By this, they would win over all the best locations, make more money and buy more Wurlitzers.

The program offered by Capehart only reduced production and sales by 25 percent and not the 40 that was promised. However, Capehart did not give up. In July of 1938, he embarked on a second nationwide crusade, which, despite a successful operator turnout in each city, failed to prove beneficial to sales. Wurlitzer wasn't able to achieve the output peak of 1936. By 1938, output dropped to 33,721 and stayed at about the 30,000 mark up to the war. Capehart had not been able to acquire locations from other manufacturers either. Rock-Ola was a strong competitor with marketing techniques of their own, Seeburg was coming out with better equipment and AMI and Mills also accounted for a steady share of the market.

Early in 1938, Capehart began to get restless at Wurlitzer. On January 5, 1940, he announced his resignation as Vice-President of Wurlitzer, remarking that he had completed what he had set out to accomplish with the company. He was now interested in politics. The next years would show that Wurlitzer would suffer from its loss of Capehart. After he left, he was elected to the Senate where he served for three terms before retiring. Capehart earned the reputation of being an honest politician and a good representative of the people of his home state.

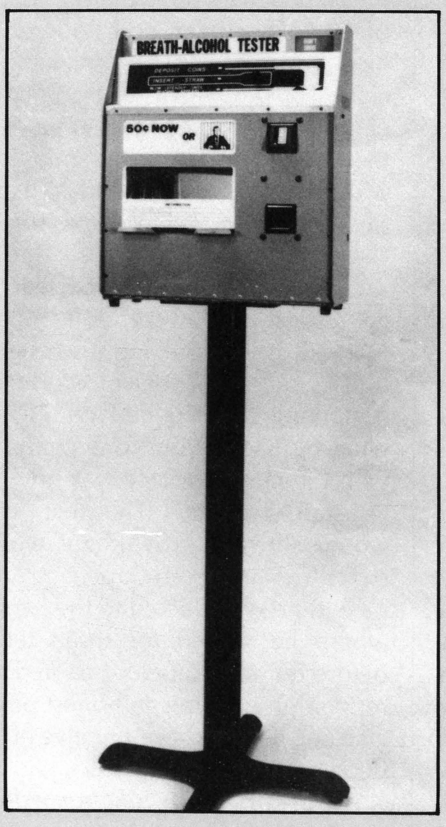
The history of the jukebox will be continued in future issues.

Beverage Association Takes Note of Jukebox Legislation

In a recent report from the National Licensed Beverage Association, the jukebox legislation received coverage regarding bills H.R. 3858, H.R. 4010, and S. 1734, introduced last year.

The National Licensed Beverage Association's report stated that the "Coin-Operated Phonorecord Player Copyright Act of 1983 amend the Copyright Act of 1976 by providing a one time compulsory license for coin-operated jukeboxes for manufacturers of new machines and operators of old machines. Congress recognized that the 525 percent plus increase in the jukebox royalty fee ordered by the Copyright Royalty Tribunal in 1980 was excessive and not in the best interests of creative artists, jukebox operators and the public, including retailers." ■

New Product Helps Fight Drunk Driving



Through a joint venture with a large scientific manufacturing company specializing in detection devices, Allstate Distributors, Ltd., Marietta, Georgia, has developed the BAT 2000 (Breath Alcohol Tester). Distributed to liquor pouring establishments, the BAT 2000 can determine blood alcohol content.

A person's blood alcohol content, as established usually by breath alcohol tests, is used by law enforcement officers to find out if that person is legally intoxicated. A breath alcohol test reading of .10, meaning 1 part alcohol per 1,000 parts blood, is considered legally intoxicated in most states.

Prior to the availability of this unique device, the drinking establishment patron had no way of knowing his or her alcohol level, and consequently, his or her ability to drive. As few as two drinks can cause a driver to be legally impaired and some people become legally intoxicated long before they will feel like or admit that they are drunk.

A concerned drinker would much rather determine his blood alcohol content before driving than finding out from the test administered by an arresting officer. Furthermore, a person who knows for a fact that he is legally intoxicated is more likely to let someone else drive or take alternate transportation home.

The BAT operates very much like standard vending machines. A person simply deposits his coins (usually only 50¢), uses a disposable straw, dispensed by the machine, to give the breath sample and is quickly provided with a digital readout of his alcohol level. If that level is above the legal limit, a flashing "DON'T DRIVE" warning will come on. To obtain the most accurate reading possible, the user should wait at least ten minutes after his last drink and five minutes after a cigarette because residual smoke and alcohol in the mouth will cause the reading to be higher.

Hotels, motels, convention centers, bars and other liquor pouring establishments are finding that they can improve their community image and improve their customer image by having a Breath Alcohol Tester on the premises for their patrons. The BAT 2000 can also possibly lower their liabilities and also can possibly lower their liability insurance premiums by having one in their place of business. The LOCATION encourages manufacturers and suppliers to submit material for this new service column for operators. ■

Jukebox Registration Drops Again In 1984

In a recent conversation between the AMOA office and the Licensing Division of the Copyright Office in Washington, D.C., it was reported that the number of jukeboxes registered in the first quarter of 1984, dropped by 29,763 from last year.

Following a six year decline, it was reported that as of April 16, 1984, 83,054 jukeboxes were licensed compared to last year's end figure of 112,817. This represents 2,790 separate licensors as opposed to 3,988 by year-end 1983.

The registration decline follows a pattern that began in 1978, when the Copyright Royalty Tribunal (CRT) instituted a copyright licensing fee of $8 per jukebox. In 1978, it was reported that 145,146 jukebox licenses were issued to 4,287 operators. As the copyright license fee increased from 1981 to 1984, from the initial $8 fee to a $50 fee (an increase of 525%), a drop of 62,092 licenses and 1,497 operators occurred from 1978, to the current 1984 figure.

	FEE	#OPERATORS	#JUKEBOXES LICENSED
1978	$ 8	4,287	145,146
1979	$ 8	3,918	138,701
1980	$ 8	4,046	139,002
1981	$ 8	3,920	136,941
1982	$25	3,996	127,444
1983	$25	3,988	112,817
1984	$50	2,790	83,054

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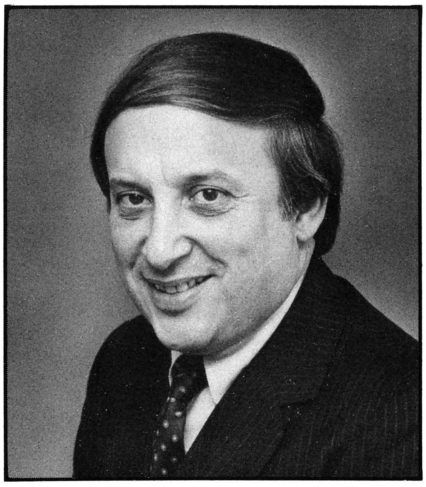
How Do Your Deductions Compare?



by James L. Harfield

National Average Deductions Claimed For 1982

	Adjusted Gross Income in Thousands of Dollars				
Deduction	30–40	40–50	50–75	75–100	100–200
Medical Expenses	$ 687	$ 843	$ 897	$1,028	$ 1,557
Taxes	2,576	3,238	4,574	6,918	10,199
Contributions	859	1,149	1,551	2,523	4,647
Interest	3,596	4,483	6,242	8,719	13,915

No doubt about it, a tax return with itemized deductions has a greater chance of being audited than an non-itemized return. The amounts of your deductions may trigger an IRS audit if they are substantially higher than the typical amounts claimed by other taxpayers in your income bracket. The IRS has just released information concerning deductions taken on 1982 tax returns. See the chart for the average deductions.

Yes, it is nice to know how much the other guy is deducting, but don't get swept away. The figures should be considered only for the purposes of comparison. They in no way represent "this is the amount I can get away with . . ." Only amounts actually paid for medical expenses, taxes, etc., may be deducted. Remember, proof may be required by the IRS in the form of receipts, cancelled checks or other documentation. ■

James L. Harfield, C.P.A., is an audit partner in the accounting firm of Blackman, Kallick & Company, Ltd. His professional practice centers on closely held businesses, including many in the amusement operator industry.

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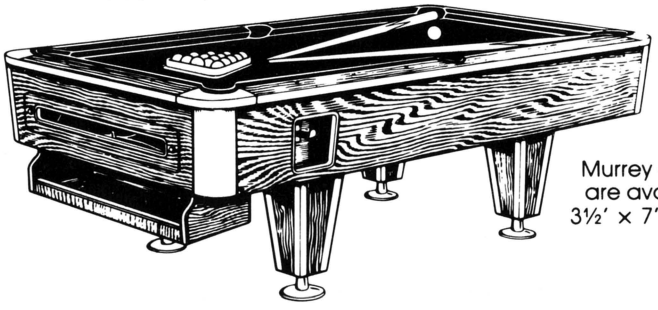

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DROP ANOTHER NICKEL IN

Women In The Industry

By Donna Leonard

Some women "marry in." Some inherit. Some women seek out employment. Some just "happen in" by accident. However women "get-into" the coin operated amusement business, one thing is for sure—few get out. Most of us would if we could, but an increasingly large number of women would now never consider leaving. Trite as it may sound, "there is no business like show business."

The talents needed to be involved in this business cover a range more extensive than almost any other occupation open, at this time, to the average woman. From coin operated laundromats to Las Vegas slot machines, you will find women owners, managers, and employees in every aspect, including route and service people, but for the most part "partners." Partners usually are wives. These partnerships are rarely 50–50, seldom extremely rewarding and never made in heaven-and that is partly what this column is all about. The women who back the men, take the phone calls, keep the banking straight, pick-up the records, type the title strips, do the "books," dress for any occasion, and then, put on their income tax form "housewife." These are women who wait odd hours in the station wagon, on strange streets, with five kids under 10 years of age, for their husbands to fix a honky tonk jukebox. The ones who can look with humor upon the cold meals, missed dental appointments, late night service calls that last until tomorrow; then manage to play the organ in church on Sunday.

We would like this column to be about you, about being part of a business, and the experiences that may be true of any business, but are sometimes unique to the one that seems never to shut its doors. The good things and the bad shared by us all, such as; the self confidence that comes with being able to cope with a multitude of tasks and the independence this helps to instill in our children. More good times when the kids all have new shoes and unexpectedly there is a quiet Sunday at home. Then the not so good times when it always seems that it's work before pleasure, and you have to decide how to overcome the bad image of "jukebox operator" by what to put under "Father's Occupation."

I am sure that there are many stories, anecdotes, and experiences to be shared. Would you like to share them with us?

Write to: The LOCATION Magazine, 2000 Spring Rd., Suite 220, Oak Brook, IL. 60521 ATTN. Editor. ■

Donna Leonard is a 30 year veteran of the coin-op industry. Donna and her husband Leonard, own and operate Amusement Specialists in Stuart, Florida. Aside from the coin-op industry, Donna is an experienced: mother, bookkeeper, housewife, financial consultant, psychologist, wife, cleaning lady, friend, soul healer, gift giver, soothsayer, nurse, grandmother, lost article finder, role model, accountant, lawyer, mind reader, technical advisor, interior decorator, designer, and lover of life. Donna performs magic daily, but miracles take a little longer. But then again, all this is true of most women, which is what this column is all about. The industry's too often forgotten women.

Another State Show Hits The Deck Running—

Ohio's "Show of Shows"

At the OMAA show, AMOA President, Dock Ringo, officially announces AMOA's stand on video lotteries.

Ohio Music and Amusement Association Executive Vice President, Paul Corey, welcomes everyone to the 1984 Ohio show of shows.

OMAA invited as its special guests a cross-section of the industry for a special panel discussion of video lotteries. (l to r) Herb Bietel, of the National Coin Machine Institute, discussed the legal problems operators face with video lotteries; AMOA Past President, Ted Nichols (standing), of Automatic Amusement and Vending Service, Nebraska, reported on the operator defeated video lottery experiment in Nebraska; Richard E. George, OMAA President, moderated and provided operator insights; Dan Bower of the Scientific Games Division of Bally, discussed just how the Bally video lottery test was going to be conducted in Illinois and Mike Shaw, of PLAY METER magazine, did a commendable job of discussing the public image problems the industry faces with both gray-area and video lottery games.

Capitalizing on a tradition of tight organization and industry awareness, one of the bellwether state associations, the Ohio Music and Amusement Association (OMAA) opened another mid-west buying season with a well-tuned trade show and business meeting in early May.

Taking a novel approach, OMAA invited its guest speakers, AMOA President Dock Ringo, and Glen Braswell, Executive Director of the Amusement Games Manufacturers (AGMA) to directly address the topic of what each organization is planning that will benefit operators.

Mr. Braswell led off the responses with an outline of programs, in service now or projected, by the manufacturers' association. AGMA intends to continue its pressure in the legislative arena on both the national and local level. Some of this will grow from projected PR programs to enhance the industry's image while at the same time keeping the public enthusiasm up through publicizing such things as trade press polls on equipment and a projected summer TV special based on videogames.

A third area touched on by Mr. Braswell was the technical aspects of

UL certification for games standards. This would include inspections at the factory level to assure all operators that the equipment they purchase and work with is up to standard. In addition, the AGMA organization has been working closely with the FCC to make sure that videogames are manufactured in modes that do not interfere with emergency broadcasting bands.

He went on to assure operators that AGMA will continue its work on protecting the copyright of games and will cooperate with the FBI in cracking down on copies. This is particularly important since the majority of games currently interfering with emergency broadcasting channels are doing so because they were altered from the original factory configuration or are knock-offs built with below specification shielding.

Following Mr. Braswell, Dock Ringo, AMOA President, took the floor. Re-emphasizing the National Association's commitment to strong State Associations, President Ringo outlined the current AMOA programs designed to assist the states and every operator in them.

Briefly summarizing decisions reached at the AMOA Mid-Year Board of Directors, President Ringo outlined the Executive Development Course sponsored by AMOA at Notre Dame University for operators. He went on to reveal the Board decision to accept the State Association Committees' recommendation to develop a manual for state associations to use to organize themselves, expand their membership, fight adverse publicity and legislation as well as how to promote internal activities to assure their financial solvency.

In passing, he mentioned the expanded JB (jukebox) and Games Awards programs as well as the information service to operators that the LOCATION magazine has become.

On a more direct note, President Ringo outlined the development of a permanent National Legislative Network to help all operators and the development of a standardized chart of accounts that will give operators a much needed uniformity for dealing with the IRS, their banks and accountants.

Following this already impressive array of services, President Ringo made the first formal public announcement of the AMOA position on Video Lotteries (see story elsewhere in this issue) and topped the lunch off with the announcement that the Jukebox Copyright Bill had received its Senate hearing date of June 5th. Standing ovations greeted both of his last announcements.

All-in-all a very successful Luncheon meeting but far from what was available throughout the two day run of the show. There were business meetings which are essential to the running of an association, awards programs, special guests, education programs, a pool tournament and of course the exhibits themselves. Each event reflected the hard work of Executive Vice-President Paul A. Corey, Executive Director Judith Martin and Show Chairman and Co-Chairman Harold Laughlin and Tommy Thompson. ■

The Token Zoo

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AT-18

East Coast Associations Discuss Plans To Work Together

In early April, amusement and music associations in the Mid-Atlantic region met at Atlantic City's Caesars to discuss ways in which they could cooperate with each other.

Attending the meeting were Tom Riguier, representing the Eastern Connecticut Operators Association; Sharon Harris and Bill Witsen, representing the Pennsylvania Amusement and Music Machines Association; and Jim Cuccio and Mike Redpath, representing the AMOA of New Jersey, the host association.

During the meeting, plans were started for a Mid-Atlantic Regional Conference and Trade Show to be held next spring. Plans were also made for a regional clearing house for the distribution of information among the participating associations, and other ideas are in the discussion stage.

Jim Cuccio, President of the AMOA of New Jersey, was excited about the results of the meeting, stating, "This meeting represented a truly meaningful step forward for the industry in our area. The concept of all the associations in the Mid-Atlantic region working together on matters of common interest is historic and exciting. Everyone who attended the meeting is enthused about the idea and certain of its success." ■

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The Economic Recovery Tax Act of 1981 (P.L. 97-34) established a new and more rapid form of depreciation known as the Accelerated Cost Recovery System. Since its enactment, states have had to decide whether and how to follow the new federal depreciation provisions. In many cases, legislation that was enacted in 1981 or 1982 was revised in 1983.

Under ACRS, the cost of personal property is recovered over a three-year, five-year, ten-year, or fifteen-year period depending on the type of property. The fifteen-year property is generally public utility property. There is also a fifteen-year write-off period for real property.

The accompanying table shows the status of ACRS for the 1983 tax year. Legislation enacted during 1984 may change the treatment of ACRS in some states for 1984 and subsequent years.

1983 Legislation

Arkansas, which previously did not allow ACRS, has adopted federal depreciation provisions except for lease and finance properties. Provisions regarding three-year and five-year property apply in tax years ending after December 31, 1982. If reenacted by the 1985 legislature, provisions regarding ten-year property will apply after December 31, 1984, and provisions regarding fifteen-year property (real and public utility) after December 31, 1986.

Maine, which had required adding back 18 percent of all federal depreciation in 1982, provided that, for a taxable year ending in 1983, part of the ACRS deduction must be added back in determining taxable

States Continued To Enact Legislation On ACRS

income for corporations. The amounts to be added back are 5 percent of the deductions for three-year property, 15 percent of the deductions for five-year property, 25 percent of the deductions for ten-year property, and 40 percent of the deduction for fifteen-year property.

New York, which had previously rejected ACRS for 1982 and 1983, extended its rejection of ACRS to 1984 tax years.

North Dakota, which previously did not accept ACRS, switched to an ACRS starting point. It requires adding back 25 percent of ACRS for the first taxable year after 1982 and 15 percent for the first two taxable years after 1983.

Ohio replaced its temporary add-back requirement with a requirement that corporate taxpayers add back 25 percent of depreciation.

Oklahoma, which had previously disallowed ACRS depreciation for property placed in service after 1981, limited this disallowance to property placed in service during 1982. ACRS depreciation may be used for property placed in service during 1983 and subsequent years.

Oregon, which had previously disallowed ACRS for 1981 and 1982 tax years, extended this disallowance to 1983 and 1984.

South Carolina, which previously had not allowed ACRS, accepted ACRS for three-year, five-year, and ten-year property. Public utility property will depreciate over 25 years using the straight-line method. Real property will depreciate using a 150 percent declining balance.

Tennessee requires adding back 10 percent of depreciation claimed for federal purposes (or using the prior rules) if the property was placed in service during a specified period. As a result of 1983 legislation, that period now extends from July 15, 1982, through July 14, 1984.

Utah, which previously did not allow ACRS for corporations, adopted ACRS and provided for a deduction to equalize federal and state depreciation for the previous year.

Wisconsin adopted legislation to disallow ACRS for property located outside the state.

Status of ACRS in the States

ACRS allowed. Twenty-six states

(Continued on page 34)

STATUS OF ACCELERATED COST RECOVERY SYSTEM
FOR
STATE CORPORATION INCOME TAXES AT END OF 1983

ACRS Allowed		Part of ACRS Allowed	ACRS Not Allowed
Alabama	New Hampshire	Arkansas	California
Alaska	New Mexico	Connecticut	Georgia
Arizona	North Carolina	Florida	New Jersey (4)
Colorado	Oklahoma	Kentucky (4)	New York
Delaware	Rhode Island	Maine (4)	Oregon
Hawaii	Utah	Minnesota	
Idaho	Vermont	North Dakota (5)	
Illinois	Wisconsin (3)	Ohio (4)	
Indiana	District of Columbia	Pennsylvania (4)	
Iowa		South Carolina	
Kansas		Tennessee	
Louisiana		Virginia	
Maryland		West Virginia	
Massachusetts			
(Michigan) (2)			
Mississippi			
Missouri			
Montana			
Nebraska			

(2) No corporation income tax. ACRS allowed for personal income tax. Depreciation not relevant for single business tax.
(3) ACRS not available for property located outside the state.
(4) ACRS allowed in full for individuals.
(5) Individuals filing the short form are allowed ACRS in full.

(Prepared by FTA)
Federal Tax Administrators

ACRS

(Continued from page 33)

and the District of Columbia are generally in conformity with federal depreciation provisions for 1983 corporation income taxes.

ACRS not allowed. Five states do not allow ACRS depreciation and are continuing to use the same rules used before ACRS was enacted.

Part of ACRS allowed. The thirteen states in this category differ widely in their approaches to ACRS.

Pennsylvania is phasing in ACRS. The former federal provisions were used for 1981 and 1982. For 1983, taxpayers were allowed to take half of the additional depreciation allowed by ACRS. For 1984 and thereafter, ACRS applies in full.

As noted before, Arkansas and South Carolina allow ACRS for some classes of property and not for others.

Six states allow taxpayers only a specified percentage of ACRS or of all federal depreciation. In Connecticut, depreciation is limited to 96 percent of the federal depreciation deduction in 1981, 91 percent in 1982, 84 percent in 1983, and 77 percent for 1984. Kentucky provides that deductions under ACRS are to be divided by 1.4. North Dakota requires adding back 25 percent of ACRS for 1983 and 15 percent for 1984 and 1985. Ohio requires adding back 25 percent of ACRS depreciation. For a two-year period, Tennessee requires adding back 10 percent of the depreciation claimed for federal tax purposes. Virginia allows taxpayers to claim only 70 percent of ACRS for state purposes in 1982 and 1983.

In three states, differing percentages of ACRS are allowed for different classes of property. In Maine, the amounts to be added back are 5 percent for three-year property, 15 percent for five-year property, 25 percent for ten-year property, and 40 percent for fifteen-year property. Minnesota allows 60 percent of the ACRS deduction for real property and 80 percent for other property. West Virginia requires adding back 10 percent for five-year property, 15 percent for ten-year property, 25 percent for fifteen-year public utility property, and 35 percent for fifteen-year real property. (No addition is required on three-year property.)

Florida imposes a 2 percent excise tax on the excess of ACRS depreciation over Straight-line depreciation.

A Flurry of Tax Hikes— Where Your State Stands

All but 12 states raised taxes in 1983, according to the National Conference of State Legislatures:

	Income	Sales	Business	Cigarette	Alcohol	Motor Fuel	Miscellaneous
Ala.							X
Alaska					X		
Ariz.		X					X
Ark.		X		X	X		X
Calif.							X
Colo.	X	X	X	X		X	
Conn.	X		X	X	X	X	X
Del.							
Fla.			X		X	X	
Ga.							
Hawaii							
Idaho		X	X			X	
Ill.	X	X	X			X	
Ind.							
Iowa		X		X			
Kans.	X			X	X	X	X
Ky.							
La.	X						
Me.			X	X		X	
Md.							
Mass.				X		X	
Mich.	X						
Minn.	X	X				X	X
Miss.		X					X
Mo.							
Mont.				X		X	
Nebr.		X	X	X			X
Nev.				X	X		X
N.H.			X	X	X	X	X
N.J.							
N.M.	X	X	X				X
N.Y.				X	X		X
N.C.							X
N.D.	X	X	X	X	X	X	X
Ohio	X		X				X
Okla.							X
Oreg.	X			X	X	X	
Pa.	X			X		X	
R.I.	X		X		X	X	
S.C.	X				X		X
S.D.							
Tenn.		X					X
Tex.							
Utah		X	X		X		X
Vt.				X		X	
Va.							
Wash.		X	X	X	X	X	X
W.Va.	X		X		X	X	
Wis.	X	X	X	X		X	
Wyo.							
TOTAL	16	15	16	18	15	19	21

Note: Totals include actions that extend or make temporary taxes permanent. In addition, California imposed a "trigger" sales-tax increase, which hasn't taken effect.

New Mack & Parker Insurance "Preferred Plan" Coming Soon

During the beginning of this month, Mack and Parker will introduce a new medical insurance program offering you and your employees coverage at lower, more competitive rates.

The new medical plan will offer wider plan flexibility and greater choices, while reducing your business expenses.

The AMOA Insurance Trustees and Mack and Parker have been working together to enable members, including those currently insured, to purchase more affordable group insurance without sacrificing benefits. ■

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- ★ Meaningful benefits
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SERVICE BULLETINS

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STAR WARS Main PCB

Bad DIP Switches

Problem: Even though you may have set the DIP switches to off or on, they may not react to these settings. During the production run of STAR WARS, we discovered a bad batch of these switches (they are dark blue).

Solution: Follow the instructions in Chapter 2 of the STAR WARS Operators Manual (TM-225 or TM-245) for setting the options. If you still have problems with the options, test the DIP switches to see if they are good. Note: If you change the option switches on the Main PCB, you *must* go back to the game options display. Select the line marked *reset options* and change this to *yes*. If you don't do this step, the options will remain unchanged.

Missing Stars

Problem: During the attract mode or game play, the screen may not show stars or only one star. In addition, lights may not exist on the surface of the Death Star, so that the towers look like they're floating in space. This problem usually occurs when the game is first powered up.

Short-Term Solution: Turn the power switch off and on until stars reappear, or short out the reset test points on the Main PCB.

Long-Term Solution: Change the EPROM on the Main PCB at location 1F from a part number 136021-114 to a 136021-214.

All games built after the following serial numbers have incorporated the above EPROM change:

Upright:	serial number UR 9275
Sit-Down:	serial number SD 1388

NOVRAM Failure

Problem: In self test the hardware error screen displays *NON VOLATILE RAM AT 1E*. This is an intermittent problem that occurs most often when the game is cold or upon initial power-up.

Solution: Change the 100 Ω resistor R9 on the Main PCB to a 470 Ω resistor. You may instead "piggyback" a 1000 Ω resistor in parallel with the existing 1000 Ω resistor.

All games built after the following serial numbers have incorporated the above resistor change:

Upright:	serial number UR 9751
Sit-Down:	serial number SD 1880

Note: Very few boards had this problem. You will probably never see it, even if your board does not have the modification. ■

Bally MIDWAY MFG. CO.

GAME: MIDNIGHT MARAUDERS

SUBJECT: P.C. BOARD INTERCHANGEABILITY

The following P.C. Boards have been used before in Bally Midway Pinball Games.

P.C. BOARD	INTERCHANGEABLE WITH
1. MPU Module	Any Bally Midway Pinball Game to date. (Except Program IC's and Jumper Combinations.)
2. Squawk & Talk Module	Any Bally Midway Pinball Game to date that uses the Squawk and Talk Module. (Except Program IC's and Jumper Combinations.)
3. Rectifier/Power Supply Module	Gold Ball and Grand Slam

Attached is a preliminary parts list for Midnight Marauders.

Preliminary Parts List
Midnight Marauders

MODULES

Mirror Image Display	A084-91713-B000
Infrasense MPU	A084-91681-DA12
Driver/Regulator	A084-91678-EA12
Motor Control	A084-91682-GA12
Squawk & Talk	A084-91625-AA12
MPU	A084-91494-AA12
Lamp/Sensor	A084-91697-CA12
Target Sensor	A084-91707-BA12
Power Module	A084-91492-A000
Transformer & Rectifier Assembly	AA12-00037-0000
Trigger LED (In Gun Assembly)	A084-91708-AA12

MISCELLANEOUS

Transformer	MT00-00109-A000
Auxiliary Transformer	MT00-00132-A000
Bulbs CM8-244 or 86	0017-00003-0519
Bulbs #555	0017-00003-0484
Bulbs #912	0017-00003-0525
Bulb F15T8BLB (Fluorescent)	0017-00003-0095
Starter	0017-00003-0412
Motor (2) Horizontal Motion	0040-00625-0100
Motor (1) Vertical Motion	0040-00622-0000
Fuse (2) Lamp 3AG Fluorescent Lamp and Auxiliary Transformer	0017-00003-0001

ASSEMBLY COILS

Right Alien	AA12-00065-0000
Left Alien	AA12-00065-0000
Right Tank	AA12-00065-0000
Center Tank	AA12-00065-0000
Left Tank	AA12-00065-0000
Command Ship Descend	AA12-00071-0000

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GAME: ICE COLD BEER, ZEKE'S PEAK

SUBJECT: POWER SUPPLY +5 VOLTS IS RINGING (OSCILLATING)

SYMPTOM: ONLY THE MOTOROLA LM323K REGULATOR I.C. IS SUBJECT TO AN OSCILLATION OR RINGING ON THE INPUT BYPASS CIRCUIT. THE NATIONAL LM323K IS NOT AFFECTED. THE OBSERVABLE SYMPTOM OF THE OSCILLATION IS ERRATIC OPERATION OF THE GAME, AND UPON MEASURING THE +5 VOLT SUPPLY, IT WILL BE LOW OR DEAD. THE OSCILLATION IS OCCURRING AT ABOUT 1 MHZ, AND MAY KILL THE SUPPLY'S OUTPUT (DC LEVEL), BUT WILL HAVE A 1 MHZ A.C. LEVEL OF ABOUT 3–4 VOLTS P-P.

SOLUTION: REPLACE C106 WITH A LARGER VALUE CAPACITOR FOR COMPATIBILITY.

PARTS NEEDED:	QUA	DESCRIPTION	PART NO.
	1	CAPACITOR, 10uf, 25V	12-30001-106

DISPOSITION OF OLD PARTS: SCRAP

PROCEDURE: IF THE MOTOROLA LM323K MUST BE USED, REPLACE THE C106 ON THE GAME LOGIC BOARD WITH A 10uf TANTALUM ELECTROLYTIC OR A 10uf ALUMINUM ELECTROLYTIC CAPACITOR. C106 IS PRESENTLY A 0.1uf CAPACITOR. OBSERVE POLARITY WHEN REPLACING C106. ■

IN PASSING

Tax simplification may be coming soon—recently a "fair & simple tax" or "FAST" plan was introduced in Congress that would lower the maximum tax rate for individuals and corporations and eliminate most deductions and tax breaks now available. The proposed bill would reduce the corporate rate from 46% to 30%, capital gains tax for businesses from 28% to 20% and the individual tax rate would be limited to 25%. ■

The Senate Finance Committee recently scheduled a debt ceiling markup on a measure to increase the current federal debt ceiling set at $1.49 trillion, which was reached at the end of last month. The panel will decide whether to raise the limit to $1.589 trillion, which would authorize the federal government to borrow money through '84's fiscal year. A markup is not yet planned for the House Ways & Means Committee. ■

Having trouble with frivolous suits? New court decision may help—In April, an Illinois Appellate Court panel upheld $1.8 million in legal fees assessed against a former McDonald's franchise owner that was found to have brought a "baseless lawsuit" against the chain. Franchise owner Raymond Dayan had sued the Oak Brook based chain in an attempt to prevent termination of his franchises. McDonald's claimed that Dayan had not met the company's standards of restaurant cleanliness and quality. The court ruled in favor of McDonald's stating that Dayan had breached the franchise agreement and ordered Dayan to pay McDonald's legal costs incurred during the trial which could reach $2.5 million. The ruling said that "false allegations made without reasonable cause are the cornerstone of the entire baseless lawsuit," and that McDonald's was therefore entitled to have Dayan pay their legal fees and expenses. ■

Did you know that: Daniel Webster a politician who desperately wanted to be president, turned down the vice- presidential nomination twice; the second time because he didn't want to be on the same ticket as William Henry Harrison. But Harrison died only a month after taking the Presidential seat, and Webster would have succeeded the office. ■

Did you also know that: well over one million credit cards are reported stolen each week, and 20,000 of those cards are used fraudulently each day of the year. ■

The ultimate threat—seen on a west coast operator's service garage door opening onto the street: WARNING unauthorized vehicles will be towed—and we won't tell you where. ■

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JULY

WASHINGTON AMUSEMENT & MUSIC OPERATORS ASSOCIATION
July 13, 14—Cavanaugh's Inn at the Park
Spokane, WA

MONTANA COIN MACHINE OPERATORS ASSOCIATION
July 21-23
Stage Coach Inn
West Yellowstone, MT

AUGUST

PENNSYLVANIA AMUSEMENT AND MUSIC MACHINE ASSOCIATION
August 17-19
Hershey Lodge & Convention Center
Hershey Park, PA

SEPTEMBER

WYOMING CANDY, TOBACCO & COIN VENDORS ASSOCIATION STATE MEETING
September 14-15
Teton Village
Jackson Hole, WY.

NORTH CAROLINA COIN OPERATORS ASSOCIATION, INC.
September 14-16
Sheraton Hotel
Charlotte, N.C.

MICHIGAN COIN MACHINES OPERATORS ASSOCIATION
September 28-29
Plymouth Hilton Inn
Plymouth, MI

WEST VIRGINIA MUSIC & VENDING ASSOCIATION
September 6-8
Heart-O-Town Holiday Inn
Charleston, WVA

OCTOBER

AMUSEMENT & MUSIC OPERATORS OF VIRGINIA, INC.
October 12-13
John Marshall Hotel
Richmond, VA
Convention & Trade Show

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Contact AMOA for details

AMOA-NOTRE DAME EXECUTIVE DEVELOPMENT PROGRAM
Session IV—November 11-14

UP-TO-DATE BY EAR

Information. A barrage of it. And it is just not possible to find time to read it all. Recognizing this problem, AMOA has instituted a service that offers an alternative; Educational Seminars on cassette. Immediately, current trends and developments are available to you.

The following courses are now available only through AMOA. Look the list over and use this order form to reserve your choice. (Include payment with your order)

_____ **PROFIT PLANNING THROUGH ANALYSIS 0301**
Manley Lawson, Lawson Music Co., provides a useful review of the basics of profit planning using analysis. The following topics are explored: (1) overhead; (2) realistic fixing of direct expenses: (3) figuring real depreciation; (4) allocating replacement costs. Wally Bohrer, Jr., Hastings Distributing, continues with an outline of the relationship between growth and survival.

_____ **INTRODUCTION OF COMPUTERS AS THEY APPLY TO BUSINESS MANAGEMENT 0302**
Software, hardware, floppy discs, hard discs, processors, printers. How do you decide? When do you decide? If you are shaking your head already then Peter Mataya from IBM provides an understandable primer on shopping for the right equipment.

_____ **TECHNICAL SEMINAR: 0303**
SIGNATURE ANALYSIS FOR MICROPROCESSORS/SEMINAR
J. W. Sneed, Jr., Gen. Mgr., Electronics Div., KurzKasch, Inc. A good review of test equipment and procedures for repair of electronic machines.

_____ **CIGARETTE TAXES AND VEHICLE COSTS 0304**
Bruce Hatter, R.J. Reynolds Co.; Alan Bershad, Penn Regal Vending Co.; Jack Kerner, Melo-Tone Vending; Robert W. Singer, Pres. B&F Amusements. Covers topics of: (1) how you can use services of major companies for demographics, brand placement and promotion; (2) inventory control; (3) security and (4) reducing fuel costs.

_____ **COMPUTERS: ARE THEY FOR YOU OR AREN'T THEY? WHAT TO DO TO MAXIMIZE THEIR USE IF YOU GET ONE. AN OPERATOR'S VIEW *0305**
Robert Baker, V.P., Melo-Tone Vending, Inc., Massachusetts; Manley Lawson, V.P., Lawson Music Co., Florida; and Dock Ringo, Ringo & Ball, Texas. How do you determine if there is a cost justification for a computer? What to watch for in selecting and installing a computer; batch vs. on line installations; and most effective use of a computer in a Music and Games company are only highlights of this operator view program.

_____ **HOW STATE/LOCAL ASSOCIATIONS CAN PRODUCTIVELY ADDRESS THEIR PROBLEMS. 0306**
Hotlines? Membership Drives? Priorities—and funding them? PAC's? "What works and why" is the theme of this Industry Seminar moderated by John Estridge, Past President of the Amusement & Music Operators of Tennessee with a three member panel of Richard George, President of Ohio Music and Amusements Association, Norman Pink, Past President of the Music Operators of Minnesota and Paul Corey, Executive Vice President of the Ohio Music & Amusement Association.

_____ **FAMILY ORIENTED AMUSEMENT CENTERS 0307**
The operator's operator, Barry Kane, Director of Amusement Center Operations for Advance Carter Co. of Minneapolis will analyze the A to Z of developing an Amusement Center location. His discussion will cover what must be considered in layout, how to hire and who to hire and even how to set up in-house training programs. In addition, Mr. Kane provides an insight into setting up a system for cash controls from within and how to select the right games and right game mix to appeal to all members of a family. Mr. Kane's session is followed by a question and answer period.

_____ **OPERATING A SUCCESSFUL ARCADE—THE GUIDELINES 0308**
Don Van Brackel, A. Van Brackel & Sons, Ohio moderates this discussion developed by Lee Melchi, of Jack F. Eiser Sales Co., Inc., Indiana and Jack D. Kerner of Melo-Tone Vending, Inc., Massachusetts. This is a "nuts and bolts" seminar that covers the range from what to avoid to what to do, how to develop a high profit while maintaining good community relations and the reducing of potential for local restrictions through effective preplanning.

_____ **PINBALL MERCHANDISING: AN ALTERNATIVE 0309**
This seminar will give you the insight needed to tap the market potential of an old standby that is building a new audience. The moderator of this seminar is Tom Nieman, Bally-Midway Mfg., Franklin Park, IL. The panel will consist of Bernie Powers, Bally's Aladdin's Castle, Chicago, IL; Sharon Harris, Stan Harris & Co., Inc., Philadelphia, Pa; Joe Kaminkow, Williams Electronics, Chicago, IL; Jack Hubka, Bally-Midway Mfg., Franklin Park, IL.

_____ **FUN CENTERS: A QUEST FOR IDENTITY AND STYLE 0401**
An industry session drawing together some of the best in the business to directly address the planning, scope and need for imprinting a distinct identity on your current or planned Fun Center. 'Murph' Gordon from Aladdin's Castle, Chicago; Tom McAuliffe of Time Out, Fairfax, VA; David R. Brown, President of Bullwinkle in Santa Clara, CA and Tony Urso of Madison Coin Machine Company, Monona, WI panel this program.

_____ **BENEFITS 0402**
When was the last time you understood your's or your employees' benefits package? When was the last time you explored alternatives? Time consuming wasn't it! To help you and your employees understand the alternatives, this tape presents Russ Stewart, President of Benefit Consultants, Inc., Indianapolis, IN, who reviews the alternatives for you—including a few you may never have thought of.

_____ **ARE YOU PAYING THE IRS TOO MUCH? 0403**
This program examines ways to reduce your tax burden by using the rules as set forth by the IRS to your advantage. It is not too late to plan for 1984 or too early to think about 1985. Conducted by tax authority James L. Harfield, of Blackman, Kallick & Company, Ltd.

_____ **STRATEGIC PLANNING FOR THE 80's 0404**
History proves that the operator who plans ahead stays ahead. This operator panel identifies many of the crucial factors in strategic planning that every operator must consider now. Vincent Storino, S & S Amusements Company, Toms River, NJ, moderates a panel made up of Ralph Trotta, City Amusement Company, Fairlawn, NJ, Don Abrams, Eskin Vending, Oldbridge, NJ, and Victor Scola, Arco Amusements, Ocean City, NJ.

_____ **THE HOW TO OF A POOL LEAGUE 0405**
This tape by Chuck Milhelm, President of Valley Company and Gary Benson from D & R Novelty, Inc., Rochester, MN should help pave the way to your successful pool league.

_____ **LASER-DISCS: FRONT & CENTER/OVERVIEW OF OPTICAL VIDEO-DISC TECHNOLOGY—A SERVICE PERSPECTIVE 0406**
John Browne of Pioneer Inc., presents a program designed to give operators, distributors and technicians some understanding of the theories behind the new technologies of CED & Laser systems.

_____ **ARE YOU COMPUTERIZING FOR THE RIGHT REASONS? 0407**
Industry Computer expert, Manley Lawson, Lawson Music Company, Inc., moderates this panel. No matter where you are on the "Computerize or not to Computerize" question, this discussion is geared to resolve problems and to help you make the decision that is right for you. Joining Mr. Lawson will be Ted Furkin of Allstar Music and Paul Borchardt Coin Machine.

_____ **STATE ASSOCIATION MEETING *0408**
Moderated by Russell Mawdsley, Russell-Hall, Inc., Massachusetts, this is a block buster presentation by the AMOA State Association Committee. The first hour reviews the status of current state/local associations while the second hour is packed with presentations on:
(a) "APPRENTICESHIP EDUCATION PROGRAMS" by Joe Phillips, Executive Director of the Wisconsin Amusement and Music Operators.
(b) "HOW TO GET THE MAXIMUM OUT OF YOUR STATE CONVENTION" by Robert S. Rhinehart, Executive Director, Florida Amusement Vending Association.
(c) "FUNDING YOUR STATE ASSOCIATION BEYOND MEMBERSHIP DUES OR ASSESSMENTS", presented by Jack Kerner of Melo-Tone Vending, Somerville, MA.

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